

MODELERS' RESOURCE[®]



Winter '05
ISSUE #59

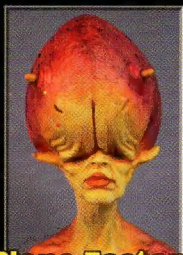
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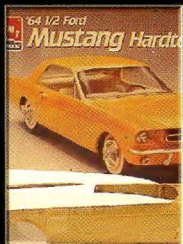
**Spindrift
Part 2!**



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with the Kitman!



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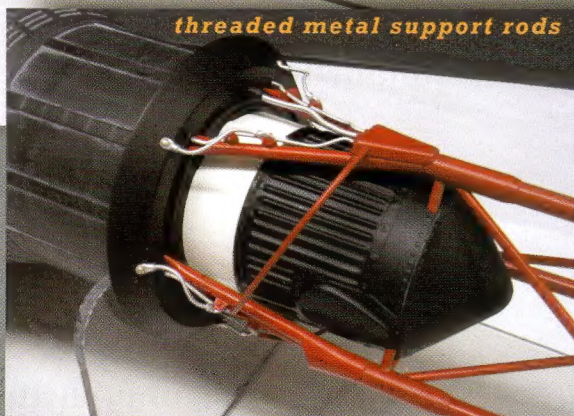
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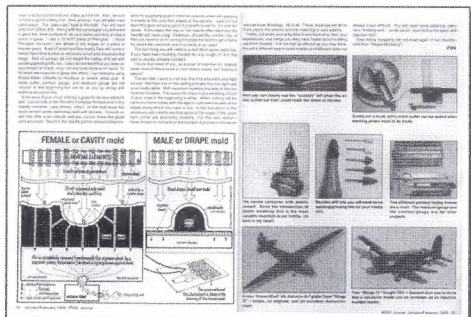


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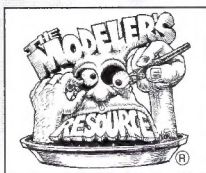
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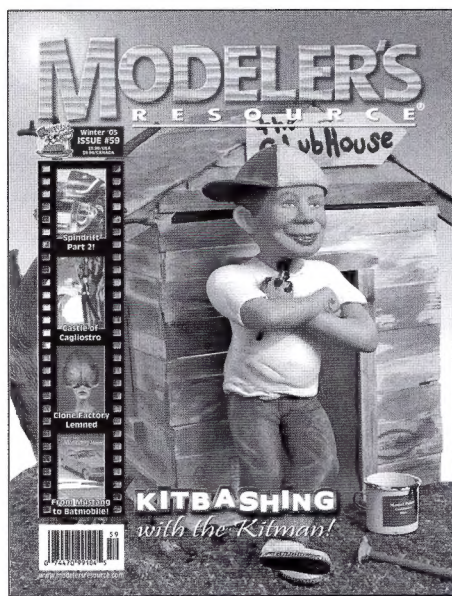
Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing high quality and affordably priced items.

"Modeling Techniques for the Sci-Fi, Fantasy, Vehicular & Figure Model BuilderSM"



12

Kitbashing with Kitman!

Norma Piatt hooks up with us this issue to showcase a bit of the ol' kitbashing. What better subject than Alfred E. Newman with which to work?

Boxed pictures:

Spindrift (Jim James)
Lupin & Clarise (Fred DeRuvo)
Lemned (Phil Sera)
AMT Mustang (Tony Mariano)

Main cover photo: Norm Piatt

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16

Gollum Bust

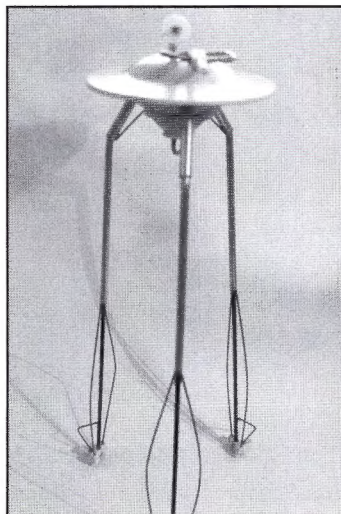
3Demonic paints up this large scale Gollum bust!



34

It's All Plastic To Me

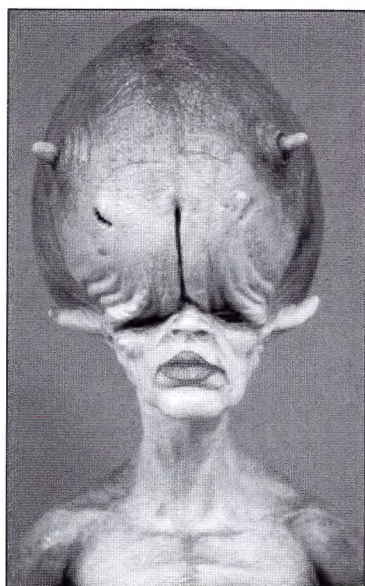
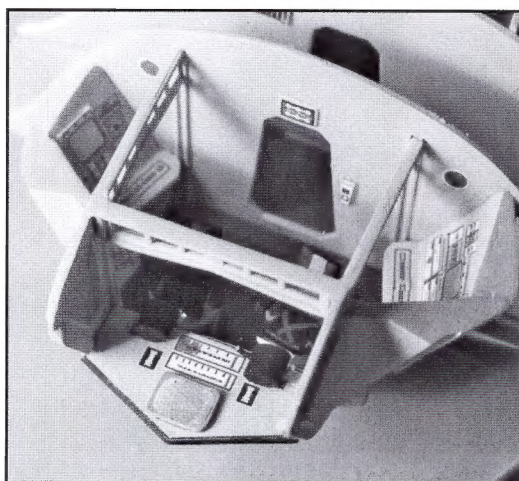
Jim Bertges heads on over to Grover's Mill to find out about a Martian attack!



42

Spindrift Part 2

Jim and Dana are back with the final installment of creating decals for the Spindrift!



28

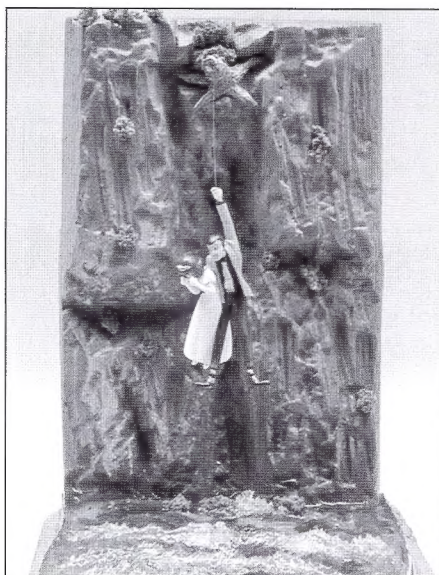
Take Me to Your Paintbrush!

Phil Sera takes his brush and palette to a Clone Factory Bust called...Lemned!

52

Lupin Saves Clarise!

In this 1:24 scale two-figure kit, Lupin makes a splash!



CONTENTS

6

From the Publisher

7

Letters

8

On the Shelf

19

Arena FAQ

20

Small Screen

22

Goodies & Gadgets

26

Sci-Fi Zone

38

Behind the Curtain

44

Coming at You!

46

Diamond Coming at You!

47

The Challenge!

58

From Mustang to Batmobile!

61

Prehistoric Trail

67

Up Next

Another Piece of My Youth...

I remember it well. It was Friday, March 23, 1973 and I was heading to my very first rock concert ever! I was too excited for words. There were going to be three groups playing, but I was really only interested in one group - *Rare Earth*. Pete Rivera had been my drumming idol for a number of years and he was THE reason that I had become interested in being a rock drummer. When he laid down the groove for "Get Ready," their signature rock tune, it was difficult to stay in your seat, AND he was also their lead singer, which I thought was pretty amazing.

We arrived at Selland Area in Fresno, CA to join thousands of others waiting for the concert to start. I was mesmerized. I didn't know what to expect and I remember feeling so small. People were milling all around, there was a ton of smoke in the air and some of it smelled pretty weird too!

Of course, there was a huge delay and finally this guy walked out to let the crowd know that the concert would be starting soon. Finally, the Ides of March took the stage. I knew their one big hit, "Vehicle" and they played it and other tunes and got the crowd wound. I wanted them to get off the stage so that Rare Earth could get going. Next up was Dr. Hook and Medicine Show. That was a hoot! I remember they did the one song I knew (along with others I didn't know) and then they were gone as well.

Okay, here we were between acts. The stage crew was working frantically to try and get everything set up and working, but, of course, it was taking too long. At one point, a guy came out holding drums sticks, wearing a hard hat and he started talking to the stage crew. Finally, after what seemed like an eternity, the lights went out and all you could see were tiny red lights from the equipment on stage. Then I heard Pete Rivera's voice and I think he yelled something like, "Do you want to celebrate?!!" And we were off and running! Man, what a great concert! My ears rang for days.

Well, it's been years and, of course, I always wondered what happened to those guys, especially Pete, since he was the drummer and singer. Not too long ago, I found out. He's moved on from Rare Earth (even though Rare Earth still tours with a few of the original members) and he's now part of a supergroup called, *The Classic Rock Allstars*. Four guys from other great rock groups have banded together to become one unit and they do their own classic tunes from each group: **Jerry Corbetta** from *Sugarloaf* (and Frankie Valli and the Four Seasons), **Mike Pinera**, of *Blues Image*, *Iron Butterfly* and *Alice Cooper*, **Dennis Noda** from *Cannibal and the Headhunters* and, of course, **Peter Rivera**, the original lead singer and drummer of *Rare Earth*. These guys are GREAT!

Here was another piece of my youthful puzzle. It was so good to know that Pete was not only alive and kickin', but still putting out the music that made me stand up and take notice as a kid. It's gotta be a total hoot to be with other seasoned musicians and play hits from each other's former bands. What a kick!

Were one of the bands mentioned above among your favorites as a kid? You can check them out at www.classicrockallstars.com and relive some of your youth. You may even want to purchase one of their CDs. We may be modelers, but we're not one-sided. We have many interests and if you're like me, music is pretty close to the top of that list!

Happy New Year everyone. Enjoy this issue and we'll see you promptly, the first week of April!

Fred



William Liebowitz
1941-2004

Golden Apple Comics founder and owner, Bill Liebowitz, passed away suddenly on Oct. 27. Our thoughts and prayers are with his family.

We Goofed!

In the Wolf Warrior article in our last issue #58, it was stated by the author that the Wolf Warrior character was inspired by the animated film, *Fire & Ice*. The producers of the Wolf Warrior kit (Formation Designs), have informed us that this character was, in fact, influenced and inspired by Frazetta's work.



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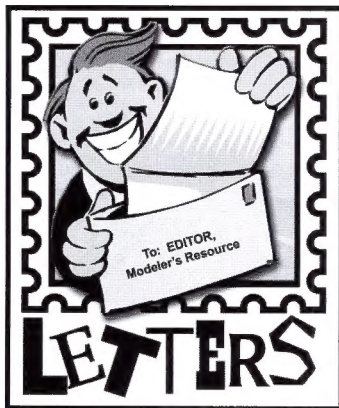
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"Getting Back Into It"

Dear Fred,

I'm a 51 years young physician, husband, father, who also, very importantly, is a former Aurora monster modeler trying to "get back into it." What particularly inspired me (besides your magazine) was seeing some of the models I had missed while "growing up" (whew, glad I gave that up.....).

One day at work (?) when a nurse and I were scanning eBay for Disney's Pirates of the Caribbean items, we stumbled on the Pirates MPC models from the 70s, which had come out after my modeling career had "ended." WOW--skeleton pirates--shades of Ray Harryhausen! I later found out about the Haunted Mansion MPC series as well and have been collecting both series since, while trying to "resuscitate" my modeling skills.

Your magazine has been a great boost for me--full of new ideas and techniques--and happily devoid of the more explicit pictures seen in other publications (thanks for making the change!), so I can share the magazine with my son and maybe spark an interest in him in the hobby.

I particularly have enjoyed Mark McGovern's series, Modeling Basics 101, anxiously awaiting each successive article, but since the priming article in issue #52, no further installments! And I had my "Dead Men Tell No Tales" skeleton primed and all set for Mark's painting words of wisdom! What happened to the series? Please bring it back--I need the help! And please--keep up the great work!

Sincerely,

Michael Zielski (E-mail)

P. S. I also loved the "Sokurah's Warrior" article in issue #50. I put-tied my skeleton pirate's skull, as suggested in the article, to capture that menacing "Harryhausen look," a quality the model was definitely lacking--it made all the difference!

- The further adventures of

Modeling Basics are coming. Believe me, others (including myself) are anxiously awaiting the completion of that series. The author of those articles has had a number of things come up that, unfortunately, put those articles on the back burner. Things have gotten back to normal for him and we're hoping to see the articles soon. As soon as we receive them, we will print them.

Thanks for writing. Thanks for your patience and many thanks for your high compliments on the magazine.

"Collapsed?"

Dear MR,

I was flipping through another modeling magazine that I purchase on the rare occasion and came across a letter from a reader who stated that Modeler's Resource® had "collapsed." This was due to going "PG." I realize that MR is a niche publication and most likely won't be found everywhere, but I have no trouble finding it regularly. (As you people repeatedly suggest, I purchase it locally to support my local shops, rather than subscribe.) Can I assume that the absence of boobs and the like has not caused the magazine to collapse?

By the way, MR is not only THE best magazine out there, but one that I have learned a great deal from. I'm sure I'll continue to do so. I also greatly appreciate the fact that MR is published four times each year and I can set my calendar by it. I do miss the bimonthly publishing schedule, but certainly understand why you made the change! I wish all magazines were as prompt as MR.

Those folks who have crossed MR off their list because of the absence of a bit of T & A do so at their own risk because of the many quality articles that are included in each issue.

Thanks for your time and keep on publishing the PG-rated material, will you? I read MR for the modeling information, not to gawk at resin nipples.

All my best,

T. M. Snowden (E-mail)

-Thanks for writing. You assume correctly; the lack of naked breasts and other body parts have not caused the magazine's "collapse," nor has anything else. It's still alive and well on planet Earth!

I really thought the whole issue of nudity (or lack thereof), was totally behind us quite some time ago, but apparently some folks just can't let it go.

I am constantly amazed at

the quality of articles that writers provide us. How someone can ignore these articles simply because a nude body part isn't included here or there in the magazine says much more about them than it does about Modeler's Resource.

"Katherine Dewey!"

Hi Modeler Resource!

I took a class from Katherine Dewey and I'm sending you a copy of the photos. What came out of the clay was Quark, a Ferengi from Deep Space 9. I didn't see him at first, then there he was. I like to think I help whoever is in the clay come out. He is 6 3/4" tall; his head is 1 1/2 inch with glass eyes. He has leather pants and silk jacket. I've received three awards for him: a Blue Ribbon (first place) from the State Fair and a Blue Ribbon (first place), with a Purple Rosette (Best of Category), from CAM Twin Cities Ceramic and Doll Expo. Hope you enjoyed seeing him,

Cindy Braun (E-mail)

- We didn't have room to publish any of your photos, but were we impressed! Glad you benefited so much from taking one of Katherine's classes. She's a phenomenal sculptor!

"Reader's Response"

I thought your response, in Issue # 58, to Mike Gadfee's Letter to the Editor was right on point. I just wanted, however, to add a couple of things:

Mike, I think many, if not most hobbyists, share or have shared your same frustrations, insecurities and lack of confidence at one time or another. Yes, it is "just" a hobby, but we're not just slapping things together for the sake of it--we want the best from ourselves.

Fortunately, this is a very generous hobby. Most hobbyists share their knowledge freely. There are numerous private hobbyists' web-sites with all kinds of neat information.

Sir Isaac Newton, the great English philosopher and mathematician of the seventeenth and eighteenth centuries, attributed much of his remarkable success to the work done by others when he said "If I have been able to see further than others, it is because I have stood on the shoulders of giants."

You do not need to reinvent the wheel every time you work on a model. When, for example, Phil Sera (Issue 58, page 15) tells you that there is a product called Floetrol that dilutes paint to a transparent consistency, even though I have no present intentions of painting anything transparently, I write it

down together with the MR's issue and page number for future reference. So, create an index of everything that you might think would ever be remotely of value to you someday. I use Microsoft Word on my computer to create a Hobbyist Bible, which contains an index of everything in the magazine that I have ever read.

If you have time, attend some model shows. Buy instructional videos produced by some of the most talented individuals in our hobby (check out MR's review of Alex Castro's new book on painting miniatures). Buy all the back issues of Modeler's Resource that you can get your hands on (and Bless Fred DeRuvo each night before you go to sleep!) and, whether you are married, have kids, other hobbies, full-time job, etc., put the issues in a magazine rack in the bathroom! Nobody can bother you there--and read a little bit of each issue (taking notes as you go) every time you have (justifiable) cause to be in the bathroom. WARNING: Excessive use of this technique may result in a significant other leaving a bottle of Imodium outside the bathroom door!

Using the generous knowledge of others so willingly shared with me over only the meager three years that I have been building models, I have exceeded all of my own expectations and I still strive, of course, to improve further. I am no Beastmaster and I do not build models for hire for others, but I have been to the model shows (do those as well) and my work is at least comparable to most of the experienced hobbyists there. Although airbrushing is a relatively easier process, I do not have the space for a compressor etc., so I use pastels (and bless Phil Sera each night before I retire) and find that I have very realistic results.

Talent certainly IS a factor and, although undoubtedly the most important factor, it is but a single factor. You will find as you proceed that, oftentimes, what separates you from another hobbyist whose work you admire is the mere fact that he or she knows something that you don't (e.g., how to make a good stain, when to use drybrushing, how to avoid overuse of any technique--a common mistake by a lot of hobbyists).

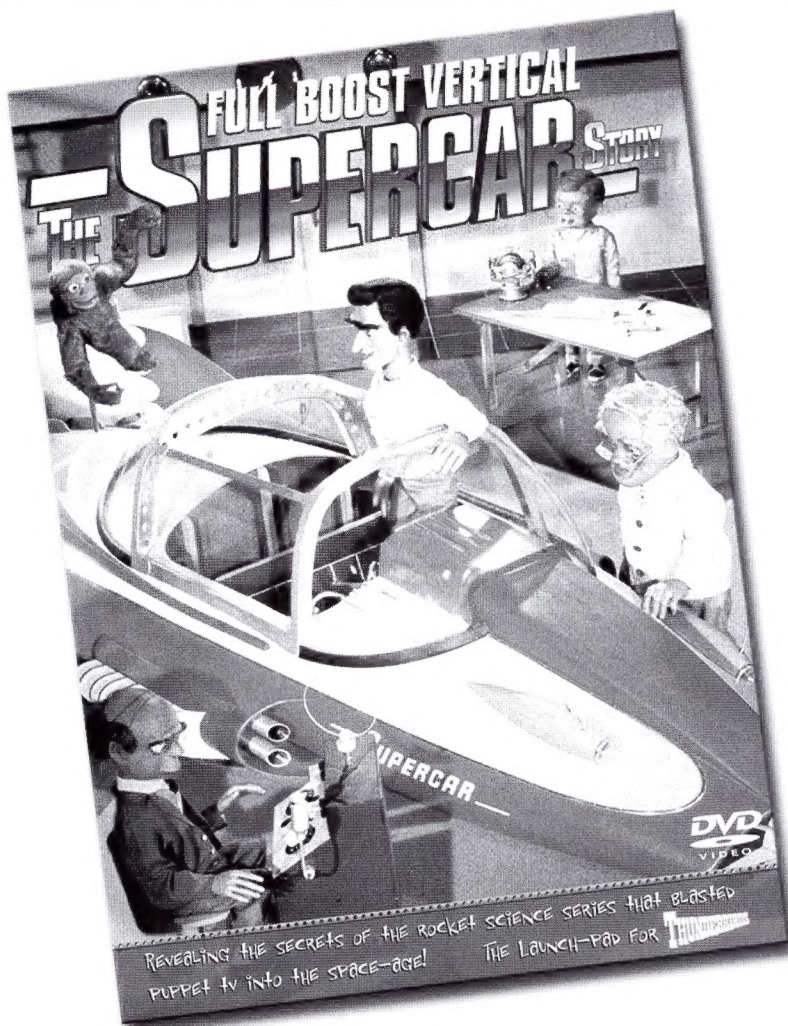
Learning is fun! The results will be rewarding. So, find the giants in the business and go stand on their shoulders and brace yourself for the ride of a lifetime! The horizons you will see from their shoulders will be ever expanding.

Best of luck to you.

Ed Sinker (E-mail)



ShOn the Shelf



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Normally, we reserve this section for printed materials, but we wanted to include this particular 2-pack DVD this time out simply because it deals with a favorite subject of ours: Gerry Anderson's Supercar. We have this one up for review, along with another item that is actually a book and also deals with models that are based on Gerry Anderson's Thunderbirds.

Okay folks, let's start with a DVD this time out, shall we? Like most others who are interested in Supercar, we waited not so patiently for this particular DVD to become available. It did, we have one and watched the whole thing. Let's discuss the pros and cons of this particular DVD, all right?

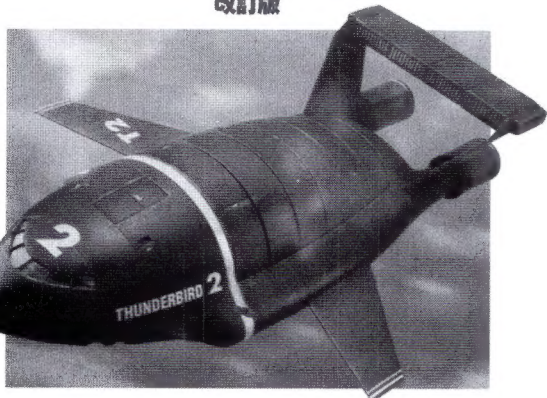
Full Boost Vertical: The Supercar Story is a DVD that includes the following:

- Newly discovered behind-the-scenes footage
- Supercar title sequences in French and Spanish
- 30 CGI AP Films Studios walk-throughs
- Supercar in Color
- Flight of Fancy - 45-minute 1960s audio adventure reproduced from the original Mini-LP
- Sabotage: National Benzol Promotion Flexidisc adventure
- 12-page color booklet
- Photo gallery packed with behind-the-scenes and color stills

It's THUNDERBIRDS' CENTURY

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伝説の1冊、ここに復活！

Now, in truth, there is some fun stuff in here. One thing I enjoyed quite a bit was watching three of the former employees of AP Films (Gerry and Sylvia Anderson's film company) go to the actual building used to film Supercar (now a tire factory) and reminisce about where things used to be, how they worked and what it was like to work in the building at that time in history. What added to this particular aspect of things was that the producers of the DVD created CGI walk-throughs so that as segments of the building were being discussed, you immediately got a better grasp of what that meant in CGI form. It was like being able to look back through time and see what the interior floor plan of the building looked like.

This for me, makes it come alive. It would be pretty cool if something like this were to be created for Aurora. I could see employees of the modeling giant being interviewed in the very same building today where Aurora lived years prior. It would be fun to hear from the employees about working conditions and how the plant was laid out, etc. The use of CGI could be integrated into the scene to illustrate to what the employees were referring.

Much of this 2-pack DVD is people talking because of its documentary nature. Broken up into chapters, you can watch one or two together, or the entire thing in one sitting! It is interspersed with montages or scenes from yesteryear when Supercar was being worked on. That's interesting to a certain extent, but the more interesting aspect of things is seeing what actually went on behind the scenes and, to my liking, there isn't enough of that. However, for me, there is really never enough of that kind of thing. I want to

know more about how the models were created, how this was done, how that was done and how everything else was done that went into creating an episode of Supercar. There just wasn't enough of it for my tastes, but what they did have was great.

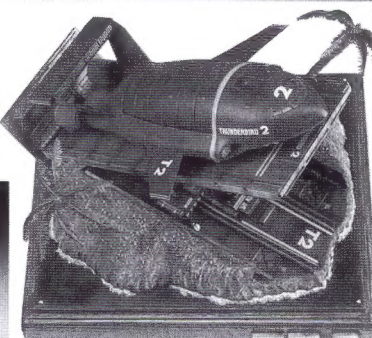
Interviews were done with folks like Martin Bower who, as it turns out, was inspired by the Supercar series to become a TV film model maker. Mr. Bower's credits include "Space: 1999," "Alien" and "Flash Gordon," among others. Producers, puppeteers, voice actors, production people - they all had something to say that I found extremely interesting. The one thing I appreciated most about this particular documentary is the fact that there was no narration. The people spoke for themselves. It was wonderful to hear from the actual writers, the puppet-makers, the set designers and all the rest. You could tell that these people really enjoyed their jobs and many of them said that.

One particularly interesting segment of the DVD pack was when the Canadian voice actor Graydon Gould (who provided the voice for Mike Mercury) and David Graham (who provided a variety of voices for the series including Dr. Beaker, Professor Mat Matic and even the monkey!) got together to read parts of a script using their voices they used then.

The two DVDs have a running time of approximately 200 minutes, in NTSC format. The set retails for \$39.95 plus shipping. You can order yours (or numerous other



細部はAFV、鉄道模型の流用パーツで構成。AFV製のウェザリング剤用と称して、メカニカルなムード演出の仕上がりになった。



Gerry Anderson-related products) at:

www.fabgearusa.com.

As we previously mentioned, this second item also deals with Gerry Anderson subjects, this time in the form of fan-produced models.

The book is written entirely in Japanese, but it's likely that won't stop you from enjoying and even immersing yourself in this modeling manual. There are over 120 pages of full-blown modeling overdrive for you. Also included are beautifully drawn schematics of many of the vehicles that Anderson employed in the production of his various series.

The photos are extraordinary and even the ads seem pretty interesting! This hard-cover book seems to be set up so that each two-page spread highlights one model built and painted by one modeler. Examples are seen on this page as well as the previous page. The photo of the TB2 (shown on the bottom right-hand side of page 9) showcases the TB2 in take-off position from a variety of angles. The incredible amount of detail that model-builder, Atsuo Tokutomi, managed to create is apparent. His work was based on the 1:350 plastic model kit from Aoshima. The Mole (shown to the right) is actually a fold-out and again, the detail that Mr. Tokutomi was able to capture is truly inspiring.

Many of the models within this book are obviously completely scratchbuilt! I say that because I've never seen some of them at all. There is one in particular where Scott Tracy and Brains are sitting at the Mobile Control console. I guess it's possible that a model of the Mobile Control console had been created, but the chances are better that modelers Hiroshi Yshizand and Shingo Hirata scratchbuilt the entire thing and it is truly a work of art, complete with working lights.

The only thing that is mildly annoying about this book is the fact that - as mentioned - it's written entirely in Japanese. That's my problem though that I can't read Japanese. Nevertheless, there's really a ton of information here for the modeler and you WILL gain quite a bit from owning this book and studying the many superb photos.

One thing I began to notice is that many of these "kits" were done by teams of modelers, not just one person. That's encouraging to me at least. The TB3 is wonderfully rendered inside the launch bay and there were five individuals working on various aspects of the entire model.



Modeling doesn't have to be a solitary endeavor.

If you have the previously-released version of this book, you may want to seriously consider picking this one up as well, because it's revised and updated. New material in this volume includes Imai and Aoshima kits, as well as modified candy toys and photos of the Vickers Vigor Tractor toy that many of the filming models of the pod vehicles were built on for Thunderbirds.

There is really no telling how long this volume will remain in print, but it's a good bet that it won't last forever. In that case, we suggest that you purchase your own copy. You can so by heading on over to the same place that offers the Supercar DVD for sale as well.






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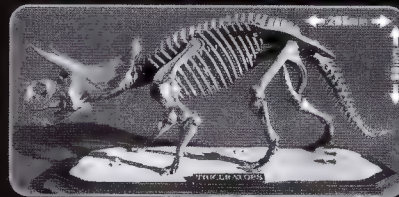


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figure by Steve Riojas

ALFRED E. NEWMAN

in

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not to see this!

Brad Pitt
is NOT in this movie!

Watch the
grass grow right
under Alfred's
feet!

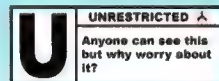
See a hammer
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THE KID IN THE LOGO!

there's a new kid in the hood...and he's painted himself in a corner.



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in association with Don't Worry Pictures & Modeler's Resource Productions

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12 • Modeler's Resource



Mr. Peabody: Sherman, set the Wayback Machine for 1965.

Sherman: What will we find Mr. Peabody?

Mr. Peabody: We will discover kids building Clubhouses to escape from their parents and school. Building clubhouses in the woods, fields and empty lots or even in a tree! Kids hanging out with their buddies reading comic books, drinking sodas and eating candy bars! Boy, those were the good old days, not a care in the world, just being a kid.

This conversion is based on the old "Our Clubhouse" logo. For those of you who are not familiar with "The Clubhouse," we are an online modeling community "by the modeler for the modeler." You can usually find our advertisement in the pages of *Modeler's Resource*®. Thanks to Fred, member and supporter. To find out more about us visit our website. <http://theclubhouse1.net>

Since our logo's conception four years ago, we neglected to ever name the little guy. I couldn't see writing this article without having a name for the boy. So we decided to run a poll at the Clubhouse and have our membership vote on a name. The number one pick of the litter was, Clubhouse Charlie. Now the kid no longer has an identity crisis's and I can go on with this article.

It always struck me, seeing how we are a modeling community, we should have a real model as a logo, not just a second character drawing. I decided to go for it and make the conversion based on Revell's Alfred E. Neuman. He was the perfect choice, a classic plastic kit. It would just be a matter of getting him into the right pose and setting.

For the diorama, I began collecting whatever scraps of wood I could; Popsicle sticks, grab bags of basswood and even paint sticks, you name it.

Dedication

Before I go any further I'd like to dedicate this conversion to my friends "Spock" founder and father of "The Clubhouse," a man of fine quality and a man I greatly admire, and to "Mark M," possibly the purest modeler I know. Without their hard work and perseverance the Clubhouse simply wouldn't exist. Finally, to our membership, the great guys and gals who make up the Clubhouse.



The Concept

In my imagination, I wanted to build the entire Clubhouse - all four walls, roof and a floor and include the inside with plenty of early plastic and GK kits on miniature model shelves! Outside my imagination, it was not going to happen. I followed the KISS principle (keep it simple stupid) and decided on just two walls and the roof. Even so, it still turned out to be a big project. When viewed or photographed from the front left side, it would give the appearance of the whole building. As for Clubhouse Charlie, his pose would closely resemble that of the kid in the logo we used. However, I thought it would be much more fun if he were holding a paintbrush, as if he had just finished

painting the Clubhouse sign and was proud of his work. Of course he's a little messy, being a kid and gets paint all over himself. Now he's just kickin' back waiting for his friends to stop by to drink some sodas, tell jokes and just plain misbehave...because guess what? No parents! No teachers! As Alfred would say, "What, me worry?!"

The Clubhouse

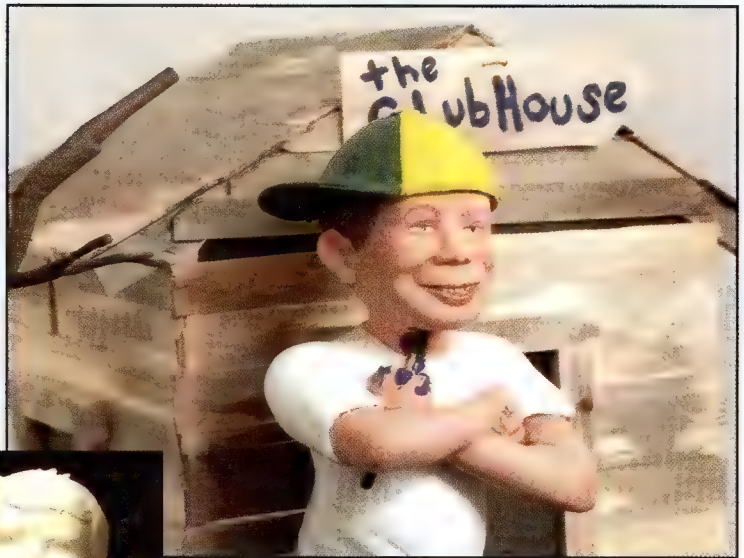
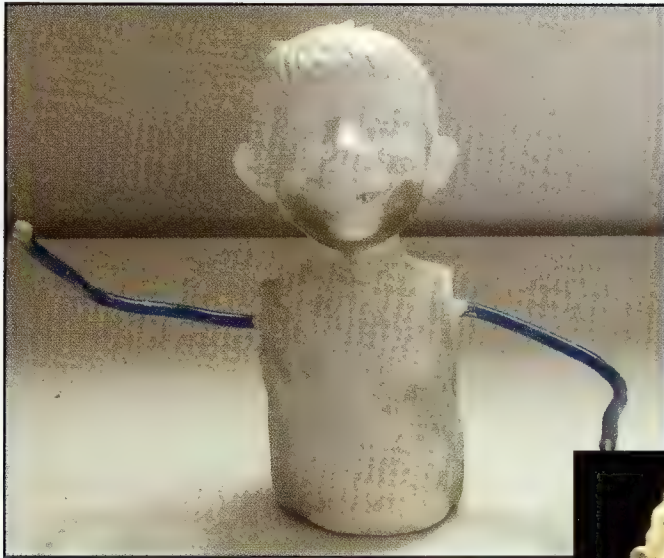
I started by partially assembling Alfred to size the building. Once I had the height and width determined (I eyeballed everything in building, as kids don't take the time to make many measurements), I started gluing up the sidewalls to the nearly scale 2 by 4's from one of the Michaels' grab bags with carpenter glue. I left about a ½ inch clearance at the bottom of each 2 x 4. This would give me the footings to stick into the Aves ClayShay I used to create the groundwork. After building the two walls I used the same approach to build the roof. I used "A-West's Weather-It" to age all the wood. You can find this product at Hobby Town, USA in the building supplies section. The window and doorframes were made with the same scale 2 x 4 pieces, gluing them directly onto the walls.

Using black craftboard I blackened out the openings of the window and door, instead of cutting out the openings. This was done for two reasons: first, it gives it more of a cartoon look and second, it would hide the fact that the Clubhouse was incomplete.

The Base

I mixed up about 6 cups of Aves ClayShay to about 2 ½ cups of water. I began to spread it out over a 20" by 14" piece of foam





coreboard I had selected as the base, into the desired shape. If you are unfamiliar with ClayShay, it is an excellent AVES product. It is nontoxic and ready to use with the addition of water. Thick mix (less water), feels like clay. Thinner mix (more water), handles like m^âch^é, with simple water cleanup! I coated all the wall footings with a bit of Vaseline™ so I could push the footings into the ClayShay without them sticking to it. I let the walls set in it for about 3 hours, enough time so that the ClayShay would hold the footings shape, yet easy enough for me to remove them, once I had the ground worked into the shape I wanted it. I also took Alfred and pushed his right foot into the ClayShay (first applying a light coat of Vaseline) where he would be standing.

I began adding texture to the surface with a large bristle paintbrush by gently tapping it into the Clay. I fashioned small rocks out of Apoxie Sculpt to add to the base. Letting the groundwork cure (overnight) I washed (dish soap and water) and primed it by spraying on a flat black basecoat. To simulate grass, I mixed together three different shades of WoodLand Scenics turf - dark-green, light-green and yellow. To attach and seal the turf into place I used Woodland Scenics spray-on water base adhesive. I resourced the tree from Revell's reissue of the Batman™ model kit. I rearranged the limbs a bit, not wanting to leave well enough alone. It also got the convert treatment! A light coat of Vaseline was brushed on the bottom edge of the tree and it was placed into the ClayShay to create the attachment spot. The tree was later removed and painted at the same time as the figure.

The Figure

Throughout the process of building the base, I worked on converting Alfred's pose to our boy Charlie. I performed my plastic surgery with my faithful Dremel™ tool equipped with a circular saw blade or rough sanding wheel. First I began grinding off all the details of Alfred's sweater and shirt collar, after which I attached his

head to his torso with gap filling superglue and a little kicker. The next step was to fill the inside of the torso with Apoxie Clay for strength and a place to set the armature wire, pushing a length of armature wire through the shoulder holes for the new set of arms that would come later. I let the torso cure overnight before moving on with the sculpting of the arms and reshaping of the torso. Alfred is on the skinny side so I gave him Charlie's little jelly belly.

Next came the arms and shoulders. I bent and shaped the armature wire into the folded arms position. To bulk out the arms, I first added a base layer of Apoxie Clay "worms" (tightly rolled pieces of clay) over the wire, followed by the finishing layer of Apoxie Sculpt. Once I was happy with the look of his arms, shoulders and hands, I began working on the final shirt layer. Working rolled out square and triangle shapes of Apoxie Sculpt, I positioned them on and shaped them around the arms, shoulders and tummy, adding in folds and wrinkles into the shirt with more small worms of Apoxie Sculpt. Lastly, I added the final details of a collar line around his neck and shirt-





sleeves. After completing the sculpting, I sanded the surfaces until smooth, finding the high and low spots that I would fill or remove.

To give Alfred E. a more normal looking face, I blended in a bit of Apoxie Sculpt to either side of and under his chin. This was all it took to give him more of a normal looking face. I thought about changing his eyes too, but they worked out fine the way they were. He's a little on the goofy side, but hey, we're all a little goofy at The Clubhouse!

It was now time to move onto the legs! I filled the upper thighs and hips with Aves for strength and for eventual pinning, so there would be a strong attachment point for the two halves. I let the halves set up before making any of my leg cuts. The two cuts on the right leg would straighten that out. Once the cuts were made, I filled the inside of the leg with Aves and superglued the leg back together. I completed the right leg by adding Aves to the areas and blending it into the pants, adding a couple of pant leg wrinkles. The left leg was cut off from hip to crouch with my Dremel and circular saw blade. This was back-filled with Aves as well. I noticed a bit at the front of the lower right leg would have to be removed so that the left leg would rest naturally. I took care of this little task with the Dremel and a rough sanding wheel. Now the left leg was back-filled with Aves and attached at the hip with a pin. I bulked-in the missing areas of the upper leg and thigh, letting it set up for a couple of hours before working in a final blending layer. While blending the Aves, I added a little more size to the pant leg cuffs and filled in the area where the legs crossed. Once I felt comfortable with how the legs looked, I let them cure overnight before giving them a final sanding.

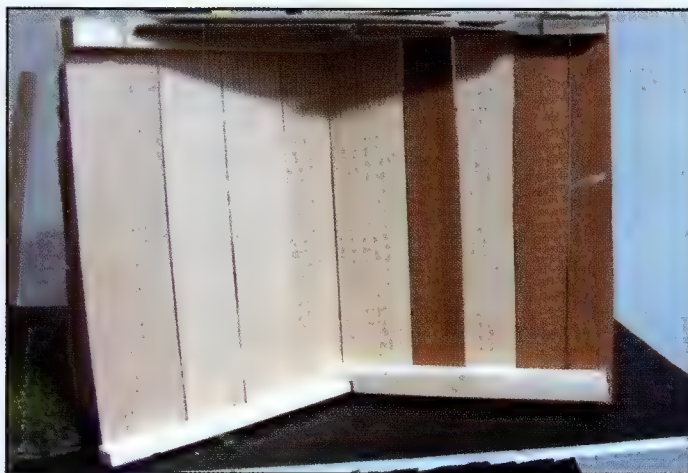
To make the baseball cap, I flattened out a ball of Aves Apoxie and shaped it over Charlie's head. I smoothed it down with water. The cap is something I wish I could do over again. It turned out all right, but now I would make it less perfectly round and I should have given it a little bit of a peak as well, with perhaps some wrinkles and the separating seams would be turned in rather than on top of the cap.

Once the main cap shape was ready, I let it set up before going onto the next step. I used .030" thick sheet styrene to make the cap bill, bending the shaped styrene around my finger to get the curve for the bill. Gap-filling superglue and kicker were used to attach it to the cap. The final step was to shape and blend it into the cap with Aves.

To make sure Charlie would be secure and not topple over, I made a couple of 1/2" pins out of Alfred E's tree sprue. I attached one to the bottom of his right foot and the other one in the middle of his back where it meets the Clubhouse doorframe. To accept the pins, I drilled holes into both the base and doorframe.

Charlie's Accessories

- Paint Brush: To attach the miniature paintbrush to Charlie's hand (the one I scored from my wife's makeup supplies; don't let her know!), I drilled a hole through the middle of the left hand and glued the brush in later after the figure was fully painted.
- The Hammer: This was fashioned from a length of Alfred's kit



tree sprue for the handle and strips of .080 x.188 styrene and sprue for the head, superglued together and sanded to the final shape.

- Paint Can: The can was made from a pill bottle cut in half and a strip of .015 x .080 styrene was secured around the lip. .080 tubing was used to attach the wire handle to the can. I made the little paint label with my PC and printer.

Painting Charlie

Charlie was spray-can primed and then hand painted in craft acrylics. For the exposed skin, I used several base layers of flesh tones topped off with several coats of flesh tone washes and sealed it with Testors DullCote™. The tree was basecoated in raw umber and then washed and drybrushed with different shades of browns. The Clubhouse itself didn't receive any paint, except for the sign, of course. I thought about adding some graffiti on the walls about modeling, but figured that it would end up taking away from the overall piece. Better to have too little than too much!

So, there you have it folks, a long time in the thinking, some time in the making, but most importantly, Charlie and the gang are shakin', bakin' and makin' models at the Clubhouse! Until the next Kitman conversion, keep modeling!

Supply List:

- Aves: Apoxie Sculpt, ClayShay and Apoxie Clay
- Revell: Alfred E. Neuman and Batman kits
- Michaels' Crafts: Basswood grab bag,
- Pop Sickle sticks, foam core board
- Evergreen: Styrene sheet and strips

Clubhouse Homepage:

<http://theclubhouse1.net/>

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<http://www.theclubhouse1.net/forums/>

Model Museum:

<http://www.theclubhouse1.net/museum/>

Resources:

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- www.dhcinc.com/evergreen.htm
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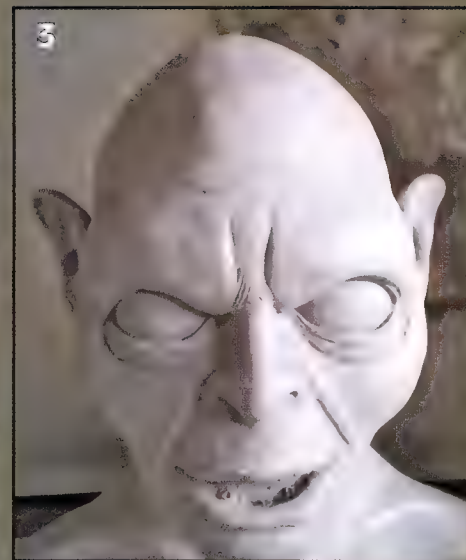
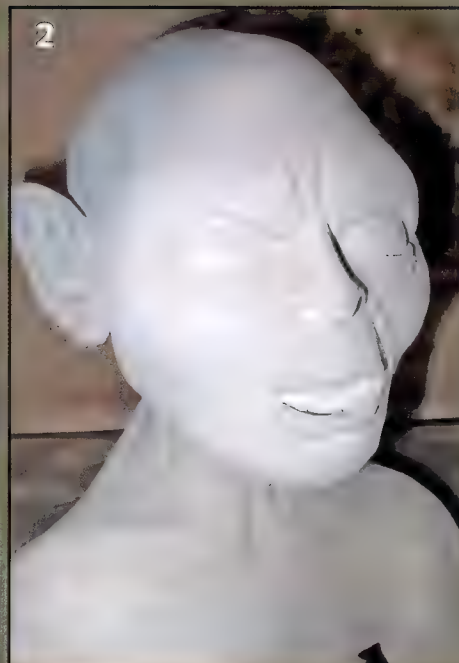
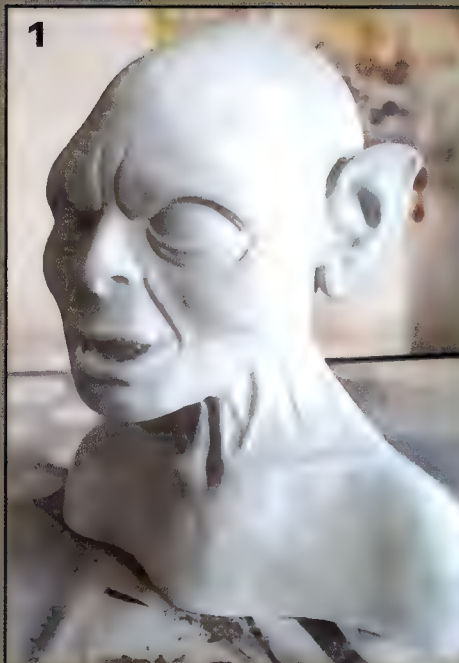
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GOLLUM

by 3DEMONIC





Let me first state the obvious...I am a HUGE fan of the Lord of the Rings, both the films and the book. I've read Tolkien's tale more times than I can remember over the past few years and with each reading, the book becomes even more enjoyable. When Bakshi's animated version came out years ago, I was ecstatic! I literally watched the tape until it snapped!

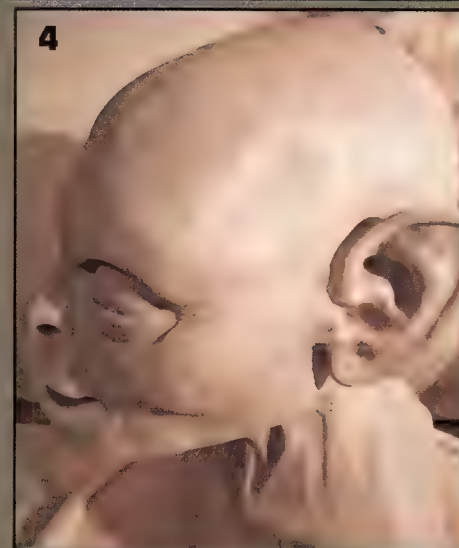
When I first read that Peter Jackson is working on the definitive celluloid version of the book, I waited and waited...AND WAITED! When I saw the opening titles on the big screen, I bet you couldn't find a bigger grin on anyone else's face in that theatre. He did the book justice and then some!

One character that stands out above all others in both the book and films is, of course, Gollum - that wretched, yet lovable, ex-hobbit who sacrificed his soul and sanity to the One Ring of power. Created by the genius of Tolkien, rendered magnificently by the wizards at WETA and brought to life by the amazing vocal and physical performances of Andy Serkis. Of course, we owe it all to the one true living Hobbit, Peter Jackson.

When I first laid my eyes on this 1:1 scale bust kit, I knew that I absolutely had to get my hands on it. Oh yesss, my precioussss! The bust is magnificently sculpted by Howard Senft of Howard Studios and shows Gollum with a devious facial expression. The details on this kit are fantastic, from the faithful expression of the eyes to the whip marks on his back, courtesy of Mordor. I love it!

Preparing the kit

First things first, I washed the bust in



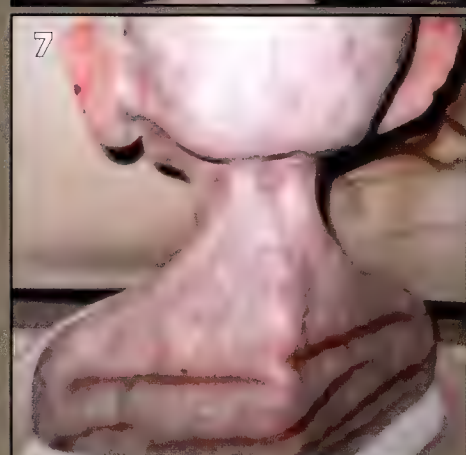
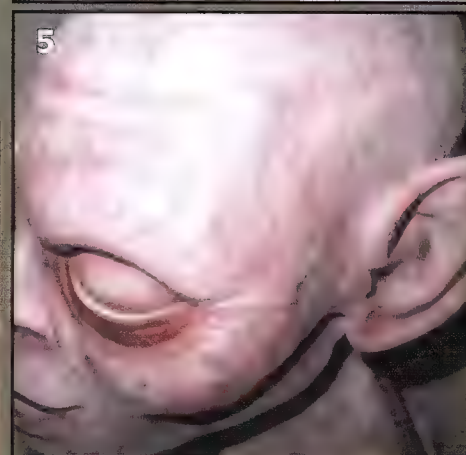
warm water and soap. Using an old toothbrush, I made sure to lather all the nooks and crannies.

Once dry, I went over the sides of the kit with my dremel tool and fine sanding block to remove the casting seams. I then resculpted some of the details using Magic Sculpt and blended everything together. I let the MS cure overnight, washed the kit again and let it dry.

I sprayed the bust with Krylon automotive primer and let it dry again for 24 hours before I began the painting (**Figures 1, 2**)

Painting (Basic Skin Tones)

Now for the fun part! I began by airbrushing the base color. For this, I decided on a light grayish-pink tone. I mixed an ample amount (you'll need it later!) of Liquitex's Sandalwood with Paynes Gray, Raw Sienna and a touch of Red Oxide. I wanted the underlying primer gray to





slightly show, so airbrushed the color in a flowing "hoodling" pattern.

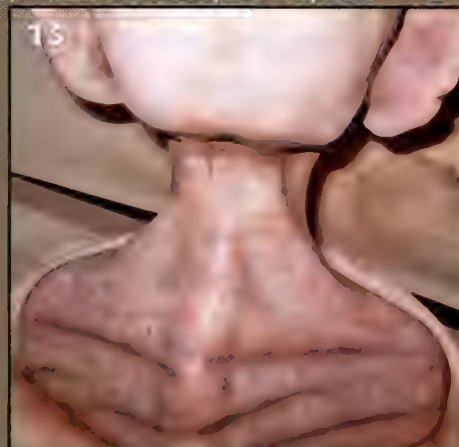
Once this layer dried, I sprayed a light coat of Testors Dulcote to seal (make sure you have enough of this!) and let it dry for a while. (Figure 3)

Using the same technique as the base color, I laid down 3 separate layers of color. These will give the skin colors some depth and emulate the deeper veins and muscles.

Layer 1 - Using the base color as a foundation, I mixed in a

of 2:1) and sprayed the creases, dents, whip marks, under the eyes, cheeks and chin. I also used it to spray light (don't go overboard here) random patches all over the body.

Then I mixed two shades of colors to detail the veins. At this stage, it's important that you use your judgment. Every kit will have its specific vein colors that may not work on another. For Gollum, I studied hi-res pics and decided on a shade of blue that leans toward green and a shade of reddish-brown (excuse the highly technical terms). Some modelers prefer to paint the veins



few extra drops of Payne's Gray + Raw Umber.

Layer 2 - Added a few drops of Red Oxide to the above and sprayed a lighter pattern.

Layer 3 - Thinned down the original base color and misted the whole kit in a similar pattern from a distance of 6-8 inches.

Once I was happy with the results, I sealed the whole lot with Dulcote (Figure 4).

Painting (Detailing)

I usually leave the kit to dry overnight at this point, but I was on a roll and being the nasty Hobbit I am, couldn't leave poor Smeagol alone!

For this step, I began using inks. The brand I prefer is FW's acrylic inks. I thinned the Sepia ink with alcohol (in ratio

with a fine tipped brush, others use markers, while others (me included) prefer to use the airbrush. It all depends on what you're comfortable with and works for you.

Very carefully, I mimic vein patterns all over the face and body with both shades. Don't worry about the contrast now, it'll get fixed later. My primary objective here is to keep my arm and wrist moving. If you make a mistake or overspray, simply wipe that area with a Q-Tip dabbed in alcohol or thinner.

For the next step, I mixed more Red Oxide with the base color and lightly sprayed the ear lobes, nose and forehead. I also sprayed this under the eyes and over the whip marks (poor Smeagol).

I then mixed a dark "bruised" red (Burgundy+Cerulean Blue+Burnt Umber and a touch of





ARENA FAQ

with Steve Goodrich

Got Questions? Steve's Got Answers...

Mr. Goodrich,

Universal Monsters, Cenobites, Terminator, Catwoman, Batman, Darth Vader. Perhaps it's my choice of subject matter, but it seems as if many of the figures I wind up painting are dressed in black. My question is how does one make black look interesting? While I've learned to pay attention to the sheen of certain types of clothing, black isn't really a color that lends itself to washes or drybrushing. Any pointers? Thanks!

Brian

Hi Brian,

Sure, there are any number of things to punch up basic black. In the case of black leather as on the Terminator's leather jacket, if you ever examined a real leather jacket, it is only solid black when it is new. You'll note that older jackets start to show brown highlights where the leather dye is wearing. Drybrushing dark and/or medium brown on the high spots of black gives a more worn and natural leather look.

Black leather, as in the Catwoman's patent leather outfit, can be coated with high gloss. This not only replicates the patent leather, but allows the light reflections to highlight the piece.

A favorite trick of mine is metallic blue paint. An example would be doing a Cenobite's outfit all black. Then, as a second step before doing any of the other parts, I give the black a light misting of blue metallic with the airbrush. This can also be done on the likes of... say... Superman's black hair. It's an absolutely wicked keen look! And it is highly effective in tricking the eye

into seeing solid black that is reflecting bluish light. Interestingly, other metallic colors applied to black in this way don't seem to cut it very well.

In the case of Batman or Darth, if you use a super matte finishing spray, consider using a satin matte or semi-gloss spray. When you need absolute black as on Batman, you can again let the light reflections highlight the detail.

In some cases, you may find it perfectly fine to add a bit of white or ivory to black and use the slightly grayish value to highlight a piece. This is nicely illustrated on Frankenstein's black coat and pants. It adds a bit of threadbare or worn look.

A final trick is to check into colors like wrought iron. These are a value of black, but are seen more as charcoal gray. Weird, I know, but they are out there. You can basecoat with black and drybrush with these "lighter" values of black. Very subtle, yet it is another way to fake out what the brain interprets it's seeing.

Then, there are things that need to be just plain black where no detail is picked up. Black in this case lends to the mystery of a piece when one has to squint to study any detail.

Finally, go out and look at black things. I mean actually SEE them! Are you seeing solid black? How do black objects in real life settings differ from a painted model's look? Paint a small test scrap with black and spray it, to carry around with you. When you see something black in your daily life, compare it to your test piece. You'll be surprised to see that very often when you think you are seeing black, you aren't actually observing true black at all and can rethink how you'd mix a color to paint a similar situation on a model.



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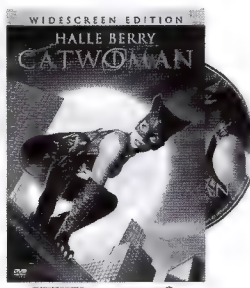
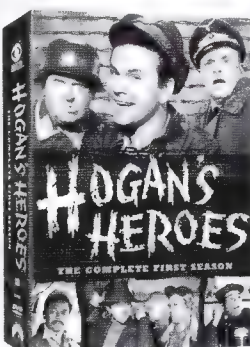
Contributors this Issue:
Scott Marsh



Here's hoping all of my fellow Modeler's Resource® readers had a bountiful Christmas. Of course, Santa can't bring us EVERYTHING we want, and truth be told, Old Nick would have a hard time stuffing The Lord of the Rings - The Motion Picture Trilogy (Special Extended DVD Edition) into a standard-sized stocking.

So, for those of us who don't already own the umpteen previously issued versions of Peter Jackson's epic trilogy - this comprehensive 12 Disc Box Set from New Line Home Entertainment offers the extended versions of all three films in 2.35:1 Widescreen anamorphic format as well as hours upon hours of extras which were included in the previously issued packages. Jackson has reincorporated over 2 hours of excised scenes into the extended DVD versions of The Fellowship of The Ring, The Two Towers, and The Return of The King, making for an even more satisfying and cohesive cinematic telling of J.R.R. Tolkien's literary masterpiece. Indeed, the combined run time for the extended versions alone amounts to almost 12 hours!! Add to that the cornucopia of extras in this ultimate package and you could spend the better part of the winter holed up like a contented Hobbit, happily warming yourself before the flickering light of your television screen. Come to think of it, you could probably READ Tolkien's epic trilogy in the time it would take to view all 12 Discs in this set, but Jackson's cinematic vision of Tolkien's work is so perfectly realized - it almost makes reading the books unnecessary.

And speaking of reading, my favorite Classics Illustrated comic book as a boy was The Illiad. Of course, you could get through that version in about 10 minutes. Director Wolfgang Peterson's 200 million dollar summer blockbuster Troy clocked in at closer to three hours - and a LONG 3 hours at that. Nevertheless, if sun-baked sword and sandal epics are your cup of tea (the production employed locations in Mexico and Malta to sub for the Aegean coast), then Warner Home Video's Troy (Two-Disc Widescreen Edition), due January 4, 2005, certainly fits the bill. The film is lavishly mounted, with several epic battle scenes which are beautifully choreographed and which incorporate state-of-the-art CGI to seamless effect. This R rated version of Homer's epic story dispenses with the Greek gods altogether and instead focuses on politics, sex, and violence in the momentous war that erupts when Trojan prince Paris (The Lord of The Rings' Orlando Bloom) makes off with Helen (German model Diane Kruger), wife of Spartan ruler Menelaus (Brendan Gleeson), whose brother, the Greek king Agamemnon (a gleefully malevolent Brian Cox) prods him into enraged retaliation. Of course, the star of the film is Brad Pitt as the Greek champion Achilles, a nearly god-like warrior of fierce courage, brutal cruelty, and seeming invulnerability. While I personally think Pitt is underrated as an actor, he doesn't succeed in bringing much dimension to the role of the conflicted Achilles, but this is due more to the stilted script than to Pitt's performance. Rounding out the cast is The Hulk's Eric Bana as Paris's brother Hector, the always great Peter O'Toole as



the Trojan king Priam, and the beautiful Julie Christie - finally looking her age here in a brief role as Achilles' mother. By the time the Trojan Horse finally makes it's appearance, you may be checking your watch as I did in the theater - and wishing for the mercifully abbreviated Classics Illustrated version instead. Of course, the comic book didn't offer graphic violence, female nudity, and the best special effects money can buy - and we're all adults now - so this DVD may just be a worthwhile addition to your collection.

After a delay and rumors of cancellation, the first season of Hogan's Heroes is set for a March 15, 2005 release date. Here is the official studio synopsis of the DVD set: *The inmates of a German World War II Prisoners of War camp conduct an espionage and sabotage campaign right under the noses of their warders. While the enemy is often gullible, easily fooled or downright incompetent - the real strength of Hogan's men are the elaborate ruses and sometimes dangerous lengths they will go to complete their mission.* So, if all goes well, by the time Issue #60 hits the stands in April, Hogan should be on your shelf!

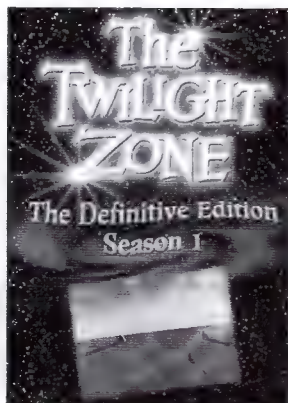
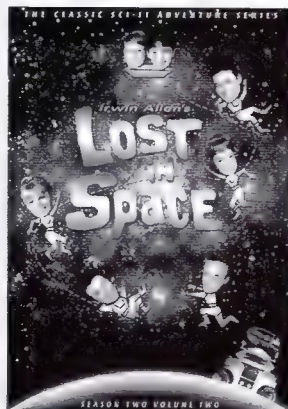
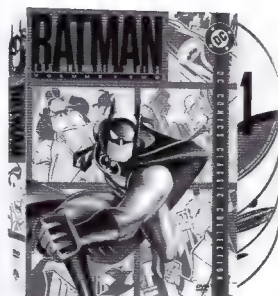
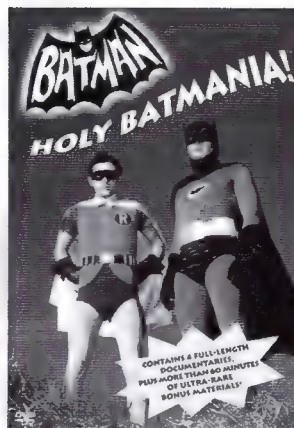
The Catwoman (Widescreen Edition) is due on DVD from Warner Home Video on January 18. Is this a GOOD comic book movie? The answer is no, but while Bat-Fans howled and critics weren't kind, this adaptation isn't quite the steaming pile of kitty litter some have claimed. In this re-imagining of DC Comics' classic feline femme fatale, Halle Berry is not Selina Kyle. Instead, she is a meek graphic designer named Patience Phillips who works for a cosmetics company headed by an aging ex-supermodel portrayed by Sharon Stone. In a story-line largely lifted from Roger Corman's The Wasp Woman (1959), Ms. Stone has developed a beauty serum that seemingly erases the signs of aging - but which has horrendous and irreversible long term side-effects. Being a comic-book styled super-villain, Ms. Stone couldn't care less about the side-effects and gleefully intends to market the super-serum to an unsuspecting public. Ms. Phillips discovers the plan, and in an "origin story" quite similar to that in "Batman Returns", is dispatched to a certain death by her evil boss, is revived by a herd of feral cats, assumes mystical feline powers, sews herself a slinky home-made cat-suit, and becomes a sexy cat-burglar by night. But this version of Catwoman is somewhat conflicted - is she a Super Villain or a Super Hero? She's in love with the cop investigating her crimes, apologizes for stealing jewels, rescues children from malfunctioning Ferris wheels, and of course, ultimately saves the day by vanquishing Ms. Stone and preventing her beauty cream from coming to market. Yes, it's all pretty silly - and the visual style of Director Pitof looks and feels like an expensive perfume commercial with admittedly cartoonish CGI effects. But Ms. Berry is quite appealing prancing around in skin-tight leather while cracking her whip and Ms. Stone chews the scenery nicely as the aging Super-Villainess. Call this "Catwoman Lite" if you want to - there have been worse cinematic comic book adaptations in the last few years. The extras offered on this DVD include an

alternate ending, 5 Additional scenes, and two documentaries including: The Many Faces of Catwoman: Profiles the evolution of the Feline Fatale's look, style and portray-ers through the years.

While Ms. Berry's portrayal of Catwoman may have been less than Purr-fect, many Bat-Fans feel that Julie Newmar was, is, and always will be the definitive version of the feline super-criminal. Ms. Newmar's portrayal of Catwoman on the classic Batman TV series is profiled in one of four documentaries included in Image Entertainment's *Batman - Holy Batmania!* DVD. The documentaries on this 2 Disc set, which originally aired on A&E, include *Batmania!* - an affectionate look at the classic Sixties TV series starring Adam West as The Caped Crusader and Burt Ward as The Boy Wonder. This documentary, narrated by Billy Mumy and produced by Kevin Burns, offers lots of clips from the series and feature length movie, wrap-arounds and interviews with the principals conducted in 1989, as well as fascinating trivia and the original screen tests for West, Ward, and an ultra-rare early screen test featuring Wonder Woman's Lyle Waggoner wearing a 1940s style cowl and costume. Next is *Adam West: Behind The Cowl*, which provides plenty of clips and details from West's career, including the James Bond spoof he did for a Nestle's Quick commercial which caught the eye of Batman producer William Dozier and which led to his casting in the definitive role of his career. The third biography, *Caesar Romero: In a Class by Himself* offers a fascinating look at Romero's years as a dancer and film star, as well as his hilarious television portrayal of The Clown Prince of Crime. Finally, there is Julie Newmar: *The Cat's Meow*, a profile of the statuesque actress who began in show business as a Broadway dancer - first making a name for herself as Stupifyin' Jones in the musical stage and then film version of *Lil' Abner*, then starring as Rhoda the Robot in a short-lived sit-com called *My Living Doll*, then eventually guest starring as Catwoman on the wildly popular Batman TV series. This profile also details her subsequent acting career and her devotion as the single mother of a disabled son. While all of the profiles are interesting, they can be somewhat repetitive as the producers obviously had only so many Batman clips to pull from. That said, if you're a fan - you should add this to your collection because we may be well into the next century before Fox and Warner finally work out a deal to release the Adam West television series on DVD.

While the Adam West television series offered a wonderfully camp take on The Caped Crusader, many comic book fans feel that *Batman - The Animated Series* came closer to capturing the true nature of The Dark Knight than has any other screen version. Produced by Paul Dini and Bruce Timm, it's visual style was inspired by the classic 1940's Max Fleischer Superman cartoons and the scripting by various writers was first rate. These scripts were enhanced by the outstanding voice talents of Kevin Conroy, Bob Hastings, Efram Zimbalist Jr., Mark Hamill, Henry Silva, and many others. The series premiered on the FOX Network's Saturday morning line-up in 1992. It won an Emmy the following year and even ran in prime time on Sunday nights for a short spell. On January 25, Warner Home Video releases the eagerly awaited *Batman - The Animated Series Volume Two* (DC Comics Classic Collection) which features episodes from the second season of the series, including: *The Laughing Fish* - a direct adaptation of Denny O'Neil and Neal Adams' comic book story from the Seventies, *Perchance To Dream*, *Tyger*, *Tyger*, *Terror In The Sky*, *I Am The Night*, and many more. *Batman - The Animated Series Volume Two* is a 4 disc set.

Batman - The Animated Series inspired the most spin-offs of any animated TV show ever, including *Superman - The Animated Series*, which premiered on the WB in 1996. Dini and Timm were once again at the helm, and following in the tradition set by the Batman series, a slew of known actors provided character voices, including



Tim Daly as Superman, Dana Delaney as Lois Lane, Malcolm McDowell as Metallo, Clancy Brown as Lex Luthor, and Michael Ironside as Darkseid. The series was not as popular as the Batman series and folded after only two seasons, the first of which is featured on *Superman - The Animated Series Volume One* (DC Comics Classic Collection), also being released from

Warner Home Video on January 25. This set contains the first 18 episodes of the series, beginning with the 3-part "Last Son of Krypton," which retells the origin of Superman and does a good job establishing the series. Other episodes are *Stolen Memories*, *The Main Man*, *Parts 1 & 2*, *My Girl*, and *Speed Demons*.

Superman - The Animated Series Volume One (DC Comics Classic Collection) is a 2 disc set.

For much of it's run in the mid-Sixties, the CBS series *Lost in Space* aired opposite ABC's *Batman* on Wednesday night. Fox Home Entertainment released *Lost in Space - Season 2, Vol. 2* in late November. This package contains 14 episodes on four discs from 1967, by which point the series had taken it's cue from *Batman* and was doing a jolly good job of out-camping the Adam West series by leaps and bounds. Look up the term "camp", and you just might find a picture of Jonathan Harris as Dr. Smith, who by now was the undisputed comic star of the series and whose "second banana" was the B-9 Robot, serving as the target of Smith's flamboyant insults, such as "you ingot of ingratitude!" and "you nickel-plated nincompoop!". The Robot often gave just as good as he got and displayed a certain righteous moral disdain for Dr. Smith's sniveling sarcasm.

The rest of *The Space Family Robinson* was still there, stranded on an isolated planet that played host to an increasingly silly "rogues gallery" of alien visitors - including operatic Space Vikings, a disembodied mechanical head, a space-faring magician, a Scottish bagpiper in a haunted castle, and, in *Revolt of the Androids*, a silver-painted mechanical being whose primary purpose is to "Crush...Kill...Destroy!!!" And in the episode *A Visit to Hades*, Dr. Smith literally goes to the "bad place" and meets the Devil himself. Much like *Batman*, *Lost in Space* featured "guest stars" as visitors to the planet and actors Albert Salmi, Al "Grandpa Munster" Lewis, and John Carradine are featured in some of the episodes here. *Lost in Space* would descend to even further silliness in it's third season before being canceled in 1968. The only extras listed in this 4 disc set are vintage 1966 radio interviews with original cast members June Lockhart, Guy Williams, and Jonathan Harris.

If *Lost in Space* put the silliness into sci-fi, no series in television history addressed the subjects of sci-fi and fantasy with more craft and artistry than did Rod Serling's *The Twilight Zone* (1959 - 1964). On December 28, Image Entertainment released *The Twilight Zone - Season 1* (The Definitive Edition).

Yes, Image has issued various *Twilight Zone* packages in the past, but here's the deal. This brand new 6-disc set will include all 36 episodes from the first (and arguably best) season mastered from new high-definition transfers using the original camera negatives, and remastered audio. That means that these episodes will not only look and sound better than on any previous issue, but also that the shows are sequenced for the first time according to the order in which they aired during the 1959 - 1960 season. They're all here: *Where Is Everybody?*, *One for the Angels*, *Mr. Denton on Doomsday*, *Sixteen Millimeter Shrine*, *Walking Distance*, *Escape Clause*, *The Lonely*, *Time Enough at Last*, *Perchance to Dream*, *Judgment Night*, *And When the Sky Was Opened*, *What You Need*, *The Four of Us Are Dying*, *Third from the Sun*, *I Shot an Arrow into the Air*, *The Hitch-Hiker*, *The Fever*, *The Last Flight*, *The Purple Testament*, *Elegy*, *Mirror Image*, *The Monsters Are Due on Maple Street*, *A World of Difference*, *Long Live Walter Jameson*, *People Are Alike All Over*,

Goodies & Gadgets

DREMEL SCROLL STATION

I would have loved to have owned this unit when I was working on the western diorama I did, which we featured back in issue #56!

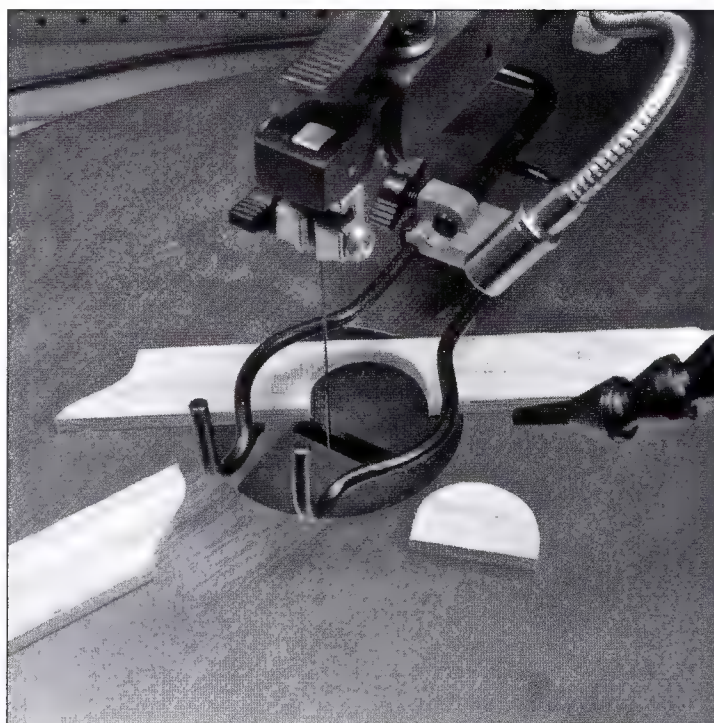
Nonetheless, I have it now, thanks to the good folks at Dremel and I'm highlighting it for you in this issue. We're going to be putting it through more of its paces in an upcoming article, so be on the lookout for that.

In the meantime, here are the stats:

- 18" throat depth, which means that it is capable of cutting larger work pieces
- Tool-less blade holder. You don't need tools to make a change between blades.
- Power take-off port. This powers the 5" sanding disc (which is included) and will also supply power for the Dremel Flex Shaft model 225 (sold separately).
- Table angle tilts. Detents lock into place every 15-degrees, up to 45-degrees to the left and at 5-degrees to the right with a positive stop at 0-degrees to quickly and easily square the table.
- Flexible LED light. This allows movement of the light where needed for improved visibility.
- Flexible dust blower. This is an adjustable, multi-directional blower, which keeps the cutting line clear for greater visibility.
- Top handle, for easy lifting and relocating.
- Accepts pin-end and plain-end saw blades
- Blade storage. There is a convenient blade storage drawer, which helps to keep blades at your fingertips.
- Top-mounted controls.

The little amount of work I've managed on this unit is quite impressive so far! The LED light and blower really work well and the unit cuts well and allows you to work around corners or even cut a full arc, all with the regular blades that come with it. Other blades, sold separately, allow you to cut in all directions for areas that require tight "turning radius," so to speak. Great machine at an affordable price of under \$250.00.

Check out their full line at: www.dremel.com





Brush Sets

Loew-Cornell Soft Comfort™



4926
Taklon Set 5 pc.
Round 18/0; Fan 10/0; Spotter 18/0;
Ang. Shader 1/8"; Shader 10/0
0-89241-13926-7
MSRP \$12.99



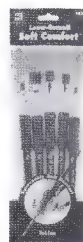
4927
Taklon Set 5 pc.
Angular Shader 1/4", 3/8", 5/8",
Round 3/0, 1
0-89241-13927-4
MSRP \$12.99



4928
Taklon Set 5 pc.
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Ang. Shader 1/2"; Wash 3/4"
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MSRP \$12.99



4929
Taklon Set 5 pc.
Filbert 4; Shader 8;
Ang. Shader 3/4"; Round 1, 3
0-89241-13929-8
MSRP \$12.99



4930
Taklon Set 5 pc.
Shader 2, 4, 8, 10, 12
0-89241-13930-4
MSRP \$12.99



4931
Taklon Set 5 pc.
Spotter 0; Filbert 2, 4; Wash 1/2", 3/4"
0-89241-13931-1
MSRP \$12.99



Brush Sets

Loew-Cornell Soft Comfort™



4932
Natural Hair Set 5 pc.
Mini Mop S; Oval Mop 3/8", 3/4",
Wash 1/2", 3/4"
0-89241-13932-8
MSRP \$12.99



4933
Bristle Set 5 pc.
Ang. Flat 4; Bright 8, 10,
Fan 4; Flat 3/4"
0-89241-13933-5
MSRP \$12.99



4934
Natural Set 5 pc.
Round 2, 4, 8; Filbert 6, 10
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MSRP \$12.99



4935
White Nylon Set 5 pc.
Round 5/0, 8; Bright 4, 8; Flat 10
0-89241-13935-9
MSRP \$12.99



4936
White Nylon Set 5 pc.
Round 2, 6; Filbert 2, 6, 10
0-89241-13936-0
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4937
Red Sable Set 5 pc.
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Ang. Flat 1/2"
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20

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LOEW-CORNELL SOFT COMFORT™ PAINT BRUSHES

hhh...someone is thinking about the comfort for the painter! Here's a fairly new concept in paint brushes that we would encourage you to look into.

While the brush handles are acrylic, each brush has a contoured grip area made from soft pliable rubber that gives with finger pressure. "Squishy" and "fun" were how the new line was most frequently described as artists and retailers previewed the colorful assortment at the 2004 Hobby Industry of America Trade Show.

"Loew-Cornell Soft Comfort™ is a comprehensive program that includes a range of small to large sized brushes in a variety of hairs and shapes," says Loew-Cornell Director of Marketing Marty Mason. "No matter the size of the project or paint being used, Loew-Cornell Soft Comfort™ offers the consumer a solution."

There are 144 brushes in six hair choices, each color-coded with a bright acrylic and rubber grip handle. The six hair choices are Taklon, White Nylon, Bristle, Red Sable, Natural Hair and Natural/Synthetic Mix. All brushes have a suggested retail of \$2.99 each. Loew-Cornell was the first to introduce a comfort style handle to the artist brush market with Loew-Cornell Comfort™ in 2000. Featuring handles with a contoured hourglass grip area up to 60% thicker than a traditional wood handle, the line gained instant popularity. "Soft Comfort was a natural evolution in our

product development. Consumers will always embrace products that are designed to make their efforts easier and more comfortable," says Mason. "We followed the hourglass shape using the latest in materials and manufacturing technologies for a fun, comfortable look and feel that's affordable."

Loew-Cornell Soft Comfort™ is available in open stock and in packaged sets beginning June 2004. Founded in 1963, Loew-Cornell, Inc., a division of Jarden Corporation (NYSE: JAH), is a marketer of artist brushes, tools and accessory products. Product offerings include over 2000 items to serve the artist, ceramist and hobbyist under well-known brand names including Loew-Cornell®, American Painter®, Arttec® and Contemporary Crafts®.

For more information, contact **Loew-Cornell, Inc. 563 Chestnut Avenue, Teaneck, NJ 07666-2490.**

You may also e-mail the company at:
loew-cornell@loew-cornell.com
or visit them on-line at:
<http://www.loew-cornell.com/>



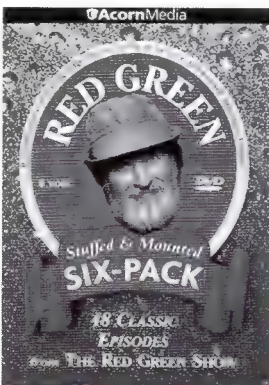
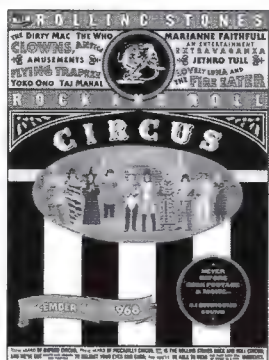
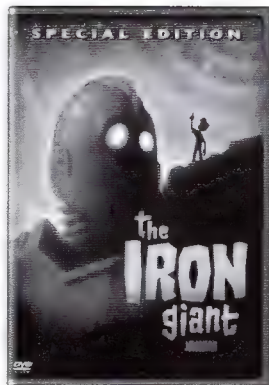
21

• Small Screen - Continued from page 21 •

Execution, The Big Tall Wish, A Nice Place to Visit, Nightmare as a Child, A Stop at Willoughby, The Chaser, A Passage for Trumpet, Mr. Bevis, The After Hours, The Mighty Casey, and A World of His Own. Not only that, there is an embarrassment of extras, including audio commentaries (by Earl Holliman, Martin Landau, Rod Taylor, Martin Milner, Kevin McCarthy, Ted Post and William Self), vintage audio "recollections" (with Burgess Meredith, Douglas Heyes, Richard Bare, Buck Houghton, Anne Francis and Richard Masterson), Rod Serling audio lectures from Sherwood Oaks College, isolated music scores (featuring the work of Bernard Herrman, Jerry Goldsmith and more), Rod Serling's promos for "next week's show", the original unaired pilot episode (Where Is Everybody?) featuring Serling's network pitch, a rare Serling blooper, the 466-page Twilight Zone Companion book by Marc Scott Zicree, and more!

The late 1950s serves as the backdrop for the wonderful animated film *The Iron Giant*, which unfortunately flew under the radar of most movie-goers when it was originally released by Warner in 1999. Now that Writer/Director Brad Bird has made a name for himself with the phenomenal success of Pixar's *The Incredibles*, Warner has released *The Iron Giant* (Special Edition) on DVD. Like *The Incredibles*, this gem of a movie plays well to children and adults alike as it tells the tale of Hogarth, a young boy who lives in the Maine woods during the cold war years of the late Fifties, and who befriends a giant robot from outer space. As with *E.T.*, the iron giant (voiced by Vin Diesel) is a misunderstood outsider who becomes the child's best friend, and Hogarth does his best to hide the massive figure from his mom (voiced by Jennifer Aniston) and the local scrap-yard beatnik (Harry Connick Jr.). Soon the suspicions of neighbors and a commie obsessed government agent (Christopher McDonald) spell trouble and portend potential nuclear Armageddon. As he did with *The Incredibles*, director Bird deftly tweaks baby-boomer memories such as 10 cent comic books, duck-and-cover school drills, and late night horror movies on black-and-white TV. Extras include an all new digital transfer in anamorphic Widescreen, Dolby Digital 5.1 audio, commentary by director Brad Bird, animator Tony Fucile, Story Department Head Jeff Lynch, and supervising animator Steven Markowski, eight additional scenes including an alternate opening, Easter-eggs, and much more.

Nothing in my childhood thrilled me more than coming across a Ray Harryhausen movie on late-night television. Columbia Tri-Star Home Video recently released *The Fantastic Films of Ray Harryhausen - Legendary Science Fiction Series* which features 5 of Harryhausen's best movies (It Came from Beneath the Sea / Earth vs. the Flying Saucers / 20 Million Miles to Earth / Mysterious Island / H.G. Wells' First Men in the Moon). In *It Came from Beneath the Sea* (1955), the first of many collaborations between stop-motion master Harryhausen and Producer Charles Schnee, a giant octopus with only five tentacles (due to budget limitations) terrorizes San Francisco and destroys the Market Street Tower and The Golden Gate Bridge before being torpedoed to smithereens. *Earth vs. The Flying Saucers* (1956), featured stop-motion flying saucers attacking Washington D.C. and destroying the Capitol Building, The Lincoln Memorial and The Washington Monument - ever wonder where the producers of Independence Day got their idea? In *20 Million Miles To Earth*, a Venusian egg hatches into one of Harryhausen's most memorable creations - The Ymir - and grows to gigantic proportions before battling an elephant and being shot down from the top of the Roman Coliseum. *Mysterious Island* (1961) was actually a sequel of sorts to *20,000 Leagues Under The Sea*, with Herbert Lom as Captain Nemo and featuring a giant crab, giant bees, and a giant baby bird. Finally, *H.G. Wells' First Men in the Moon* (1964) is the Victorian tale of an expedition to the moon circa 1899. The human visitors soon discover that the moon's interior is



populated by a race of insect-like Selenites, and while some of these creatures are portrayed in the movie by men in rubber suits, Harryhausen works his magic with stop-motion animation of their leader - The Grand Lunar - and a giant caterpillar known as a Moon Calf. The first three titles are B&W and the last two are in color. All titles are presented in Widescreen and Dolby sound in this 5 disc set.

Many of us like to listen to music while we're modeling, and for me - it's often "the classics" from the likes of The Who and The Stones that are on my CD player while I putty, prime, and paint. In December of 1968, The Stones got together with a few good friends in a British television studio and spent 72 straight hours taping a series of historic rock performances as well as various clowns and fire-eaters for an intended BBC special called *The Rolling Stones' Rock and Roll Circus*. The program never aired due to The Stones' rumored dissatisfaction with their own performance and was consequently unavailable for nearly three decades until it was briefly issued on VHS in 1996. Now, *The Rolling Stones' legendary Rock and Roll Circus* finally gets the full treatment it deserves with this DVD release from Abco Films. The Stones' supposed dissatisfaction is puzzling as their performances of *Jumping Jack Flash* and a variety of songs from their then-new *Beggars Banquet* album are quite solid, and their version here of *Sympathy for the Devil* is nothing short of phenomenal. The Who perform a blistering version of *A Quick One (While He's Away)* (this performance is included in the DVD version of *The Kids Are All Right* and features an especially maniacal Keith Moon beating water-filled tom toms). Bluesman Taj Majal performs several numbers with his band. Jethro Tull oddly plays over a backing track as does the beautiful Marianne Faithfull in a less than stellar performance. John Lennon's performance with impromptu supergroup the Dirty Mac (Keith Richards, Eric Clapton, and drummer Mitch Mitchell) is somewhat impaired by Yoko Ono's "avant-garde" screeching, but their take of the Beatles' *Yer' Blues* gives the version on *The White Album* a run for it's money. Add to that the bizarre circus acts and a clearly appreciative live audience and *The Rolling Stones' Rock and Roll Circus* is a fascinating time capsule of British rock royalty circa 1968. The DVD offers a number of bonus features including three extra songs by Mahal, a quad split-screen version of *Yer' Blues*, a new interview with The Who's Pete Dinklage, and various commentary tracks from Jethro Tull's Ian Anderson, director Michael Lindsay-Hogg, and The Stones' Mick Jagger, Keith Richards, and Bill Wyman.

Red Green Stuffed and Mounted Six Pack Includes Red Green: Stuffed and Mounted vols. 1-6 (48 episodes), 6 Discs Special introductions to each episode by Steve Smith, Character bios written by the Red Green team and Collectible coaster Brewed and Bottled at Possum Lodge.

Red Green is the quintessential six-pack for the fan of those goofy guys from the Great White North. Each disc contains 8 episodes from the TV show and is sure to please. One of my favorite segments from this show is the Handyman section. Usually, the episode involves fixing something that either needs or doesn't need fixing and the favorite "tool" of choice is duct tape. At the end of each segment, the classic line, "If women don't find you attractive, they ought to at least find you handy" is stated in a matter-of-fact way directly to the viewer.

The value of this show is in the viewing and for those who "don't get it," give yourself a chance. You'll probably wind up either hating or loving this show, but it's certainly not one that you'll have ambivalent feelings about.

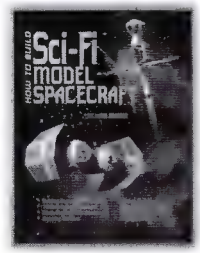
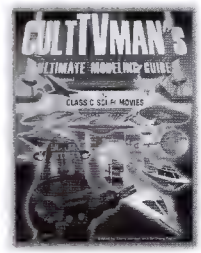
Red Green scores high on my list and this particular Six-Pack is a great way to check it out!





STARFLEET ASSEMBLY MANUALS

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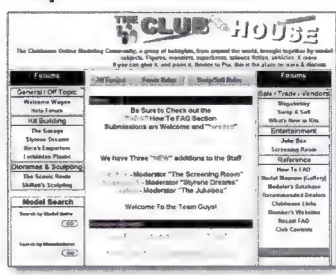
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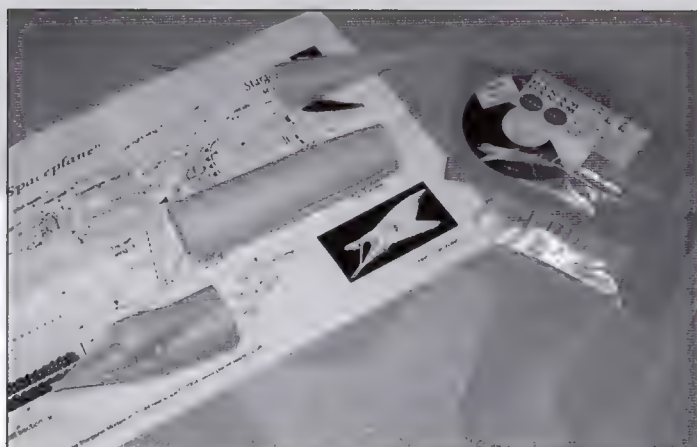
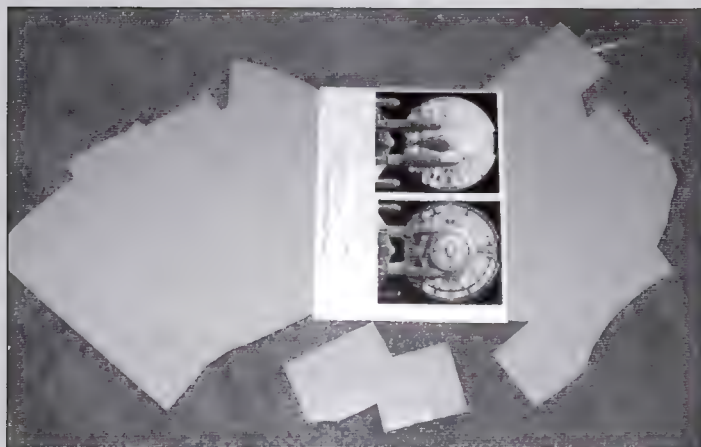
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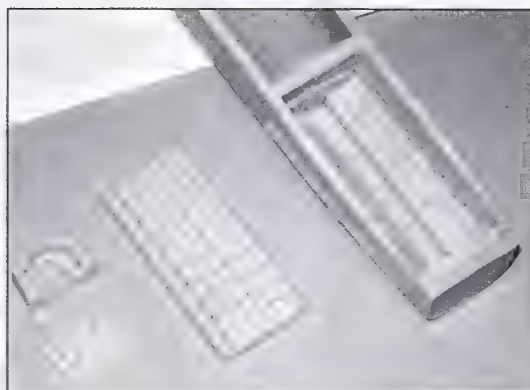
Above left: Vinyl templates for painting the panel details on the Polar Lights NX-01. Right: The Orion III Spaceplane features nine highly detailed, well cast parts.

Winter is always a good time to catch up on your modeling projects...or start them! It's just too cold to be running around outside. I've recently dug a few items out of my basement that I've been intending to work on sooner or later. I hope all of you are doing the same. If you don't have something planned at this point, perhaps some of these new items will inspire you to work on a kit or two. Let's start with some great aftermarket products that will make your finished model look a lot better.

A great set of decals can really bring a model to life, but unfortunately many model kits come with inaccurate and incomplete markings. **JBOT Decals** is one of several companies producing aftermarket replacement decals. JBOT provides a wide selection of decals for science fiction subjects, as well as cars, buses, police and emergency vehicles, aircraft and more. They have a new set of replacement decals for the Viper from *Battlestar Galactica* that feature plenty of stripes, insignias, victory markings and more that come in a variety of colors and scales. Also new from JBOT are Romulan Bird of Prey decals in various scales and colors, depending on what kit you are building and what you want it to look like. JBOT's decals come with illustrated color instructions to help with proper placement. Check out their full line of decals on their website.

Science fiction modelers also like to add lights to their models, duplicating the special lighting effects shown onscreen. Land of the Giants fans will be excited about the latest electronic lighting kit from **VoodooFX**. The Spindrift lighting kit features pulsating engine and dome lights as well as additional interior lighting. Everything is powered by a 9-volt battery. The lighting unit comes in two sizes, for the Polar Lights/Aurora kit or for the larger Lunar Models kit. VoodooFX's lighting products are easy to work with and add an extra dimension to your models. Visit their website to see the full line of lighting products they offer.

Nothing is more challenging than painting the intricate patterns on a Star Trek model. The USS Enterprise NX-01



Interior detail for the Orion III from Stargazer Models.

from Polar Lights may present the most complex "Aztec" pattern of any starship. To help any modeler with this challenge, **Aztec Dummy Productions** have come up with a fantastic solution - a set of pre-cut vinyl painting templates. These adhesive painting masks save you hours of tedious masking. To use them, first you apply your base color to the hull of the ship. Then you carefully apply the templates and spray your second highlight color. When you remove the vinyl masks, you have a beautiful and dynamic

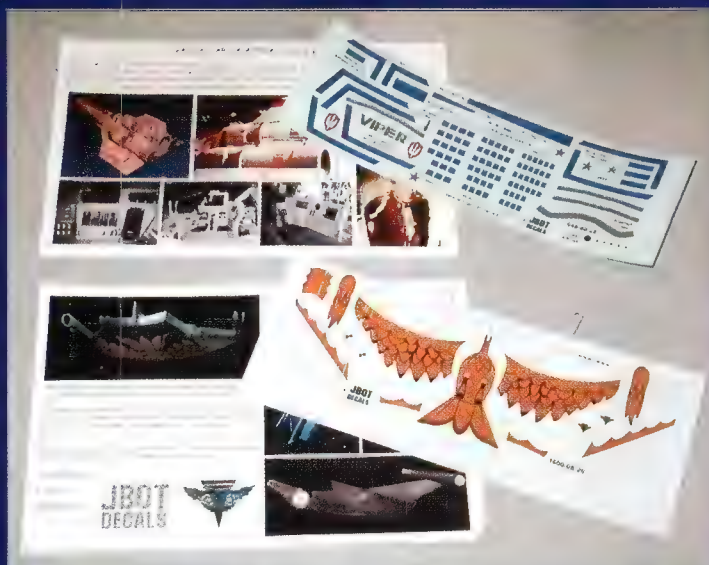
paint scheme for your model. Email Aztec Dummy for information on purchasing the templates.

For those of you looking for a new winter project, there are a number of model kits you may wish to consider.

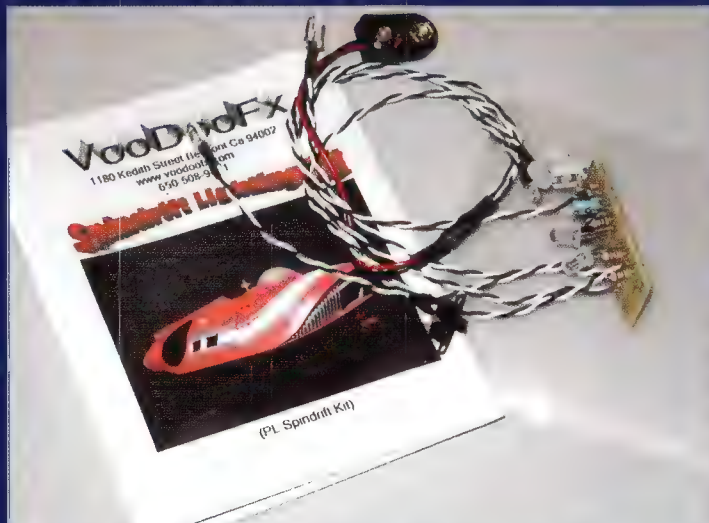
- *2001: A Space Odyssey* that never quite got the same attention from the styrene kit companies that other science fiction subjects has. Aurora released kits of the Pan Am Orion shuttle and the Moonbus, but those kits are long out of production and quite rare. The garage kitmakers have filled the void with a number of resin kits including the Discovery from Lunar Models. Now **Stargazer Models** has come out with a beautiful new model of the Pan Am shuttle from the movie.

- *The Orion III Spaceplane* (or Pan Am Shuttle) is a 1:144 scale resin kit with nine parts including an interior cockpit and passenger compartment. It also features decals, clear acetate windows, a CD of reference materials and illustrated instructions. I really like the detail on this kit and its potential for the interior and lighting. When assembled, the finished model is about 19 inches long. This is available through **Starship Modeler** in the US and **Comet Miniatures** in the UK.

Keep your eyes open for some exciting styrene releases very soon. **Racing Champions** has announced that their AMT model division will be coming out with a number of the more popular original Star Wars kits including the X Wing, Millennium Falcon, AT-AT, Slave One and more. They are also promising at least two new kits from Star



New decals from JBOT for the Galactica Viper and the Romulan Bird of Prey.



The Spindrift lighting kit features pulsating engines for your model.

Wars Episode 3 to come out this summer. Let's hope this is a good sign that Racing Champions will expand and develop both the AMT and Polar Lights lines of models.

Aurora fans can look forward to Revell/Monogram's reissue of the Flying Sub from Voyage to the Bottom of the Sea. This kit has actually been released a number of times over the last 30 years, but it still is difficult to find. It will make a fine companion for the reissued Seaview from Polar Lights. Expect it in shops sometime this winter.

Finally, the Polar Lights refit Enterprise should be in stores by the time you read this. This is the Enterprise as seen in Star Trek the Motion Picture. This 1:350 scale starship promises to be everything a Star Trek modeler could want. It will feature interior sections such as the shuttle bay, as well as clear parts for lighting. It should measure 33 inches when fully assembled. Latest word is that the model will be out in January or February, along with the Scorpion shuttle from Star Trek Nemesis. Watch the Polar Lights website for more information.



Contact information:

- JBOT Decals: www.jbot.ca
- 28 Almond Road, London Ontario Canada N5Z 4C4
- VoodooFX: www.voodooofx.com
- 1180 Kedith St, Belmont Ca 94002 650-508-9411
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Vinyl templates for painting the panel details on the Polar Lights



Take me to Your Paintbrush!

A "No Airbrush Zone" Article

by Phil Sera



I love original sculpts. Love 'em to death! They are a great way to try out new techniques and ideas because there's really no wrong way to paint them. I also like to experiment with different colors to see which ones look the best with certain others. For this article, I will try throwing together some vastly different colors to, hopefully, create a pleasing final appearance. As an experiment, I had my daughter pick out three colors from my paint stash - a light one, a dark one, and a "pretty" one (hey, she's only four!) - and will use them, along with a few others, to paint this piece. With a bit of nervousness on my part, I set her loose in my paint drawer. She chose Yellow (actually "Straw"), Magenta, and Brown ("Burnt Umber"). Not too shabby - I think I can make this work.

The kit I will be painting is a sweet little gem called "Lemned" produced by The Clone Factory and sculptor Casey Love did a bang up job on it. It is a texture-filled interpretation of a standard B-movie Martian-type extraterrestrial being, in bust form, atop a pebbly hemispherical base (whew - darn near broke my Thesaurus on that sentence!). I especially like the way the face appears to be somewhat flattened by the weight of the giant bulbous head. Very cool.

After some very minor cleanup, I gave my little friend a few spritzes of Krylon Sandable White primer. Once dry, I basecoated the entire alien portion in Delta Ceramcoat "Ivory" and allowed it to dry (*photo 1*). Next, I sponged on some of the child-chosen Delta Ceramcoat "Burnt Umber" with a sea sponge to give the skin a bit of depth and texture. I love sea sponges and they are perfect for wild creatures designs such as this. You can achieve some pretty interesting painting techniques with them, depending on how porous they are. I got a three-pack of sea sponges from Michael's craft store (see end of article

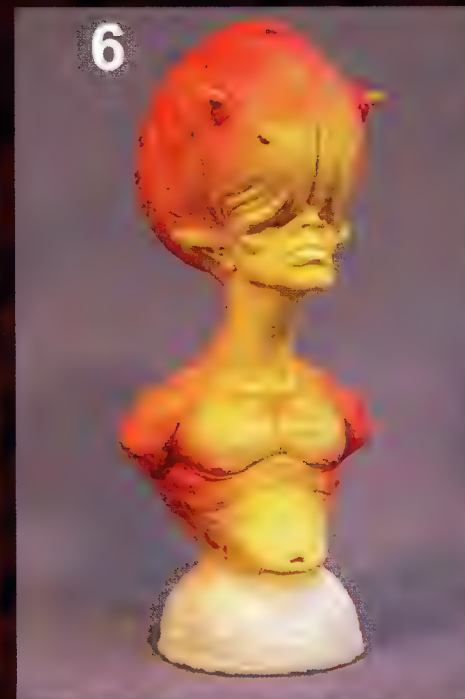
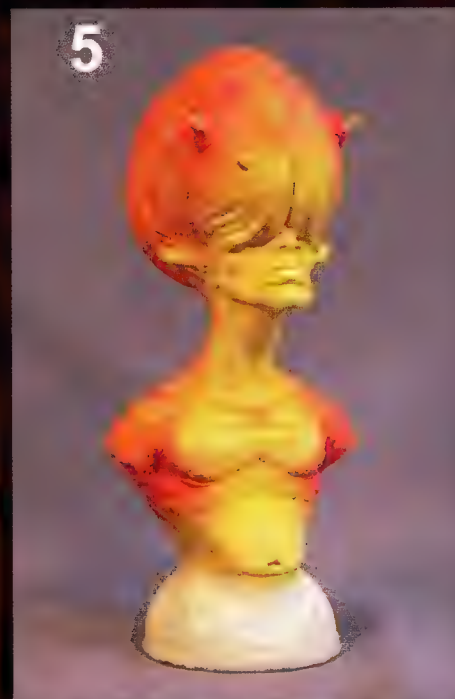
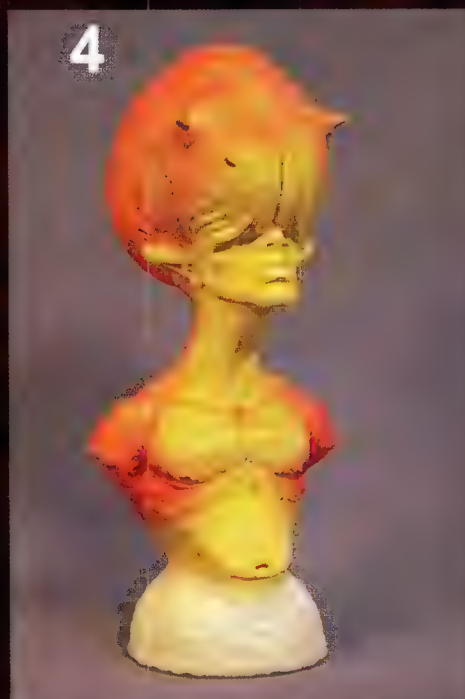




for picture) and each had three distinctly different sizes of pores (one also had bits of broken seashell in it - Mother Nature, you so crazy!). I like to dab the paint onto the piece with the sponge, quickly rinse it out and dab at the paint again with just the wet sea sponge. This "re-wets" the paint and makes the sponged-on color a little more subtle in appearance. It also can cause the paint to flow about slightly, creating some cool random paint patterns, which is exactly what I was after on this piece. After the sponging was allowed to dry, I then mixed some of the "Burnt Umber" with a little bit of the "Ivory" and used this to paint in the sculpted-on veins, as well as to paint on some other random veins and squiggles here and there. Once that was dry, I gave it a couple shots of Testor's Dullcoat (*photo 2*).

Moving on, I grabbed the next of my daughter's choices, the yellow (Delta Ceramcoat "Straw") and applied a thin semi-transparent coat over the entire piece with a nice wide, flat bristled brush. This thin coat of paint was applied a little unevenly in terms of coverage, but that's OK - aliens are a bit uneven themselves. To thin the paint, I did not pre-mix anything; I just dipped my brush in water, then into the paint, then applied it - hence, the unevenness. I painted this yellow color a little thinner on the face, neck and chest to allow some of the original Ivory basecoat to show through in these areas. I then started to use this same "Straw" color to define the shadowed areas, simply by applying it a little heavier in all the cracks, crevices and wrinkles (*photo 3*).

Next, I further darkened the shadows with some subtle



• **Lemned...Continued from page 29** •

washes of a mixture of the yellow "Straw" and some "Burnt Umber." When I apply washes, I like to blend out the edges by using a small foam rubber sponge, similar to a makeup sponge (the pink and white ones in **photo 12**). I use the sponges to dab at the wash's edges until it starts to dry, thus eliminating those unsightly dried edges. The sponge not only helps to blend the paint out, but also, by its very nature, soaks up a bit of the wash, which also helps the paint to dry. I can also use this dabbing action to push/pull the wash in different directions, depending on what I am trying to achieve. This is one of those things that's easier done than said, but I'll give it a shot. When I applied the darkened "Burnt Umber/Straw" mixture under the chest muscles, I dabbed at the edges of the wet paint to help it dry and at the same time, kept moving the sponge towards the armpit, sort of pushing the paint back into the darkest area. I wanted to keep the Brown from extending too far into the Yellow, so I simply pushed it back (via the dabbing action) with the sponge. See! You're scratching your head, aren't you? Instead of a sponge, you can use a piece of cloth, a cotton swab, another clean wet brush - whatever you feel most comfortable with.

Now, time for the "pretty" color choice: Delta Ceramcoat "Magenta." I applied this color in a thin layer on the entire back area, the shoulders, the previously mentioned armpits and most of the head since I wanted to keep the face, neck and chest somewhat pale (**photo 4**). POW! Talk about bright! I let this first coat dry, then applied another thin coat of "Magenta," but this time I painted it on in a

more random fashion and started to create sort of a squiggly pattern on the skin. I also used the Magenta to darken the shadowed areas on the back and head a bit more (**photo 5**).

I decided that the transition from "Magenta" to "Straw" was a bit too harsh, so I chose a color of my own, Delta's "Calypso Orange" and dabbed some of this color along the line where those two colors meet. This helped a bunch in making the colors appear to flow together a little more naturally. I just dabbed this color on with a brush, rinsed out the brush and used the damp brush to blend the orange both down into the yellow and up into the magenta. Once I got the look I was after, I sealed it again with a few coats of Dullcoat (**photo 6**).

Next, it was time for a bit of glazing. Ah, glazing, where have you been all my life? I recently tried this technique and am really impressed with it. It is a great way to fill in the sculpted-on details and to tint the overall appearance of a piece with a nice transparent layer of color. For Lemned, I mixed a bit of Golden's Soft Gel Medium with a squirt of the "Magenta" color used previously, as well as a drop of "Black." I applied the glaze, in one small area at a time, to the back and head - pretty much anywhere that was already painted with the "Magenta" color - and wiped it off with a clean cloth. The darker color of the glaze does a great job of filling in all the little textures of the kit (**photo 7**).

I wanted to bring some of the purply "Magenta" color down into the face, so, after I did a little more shading



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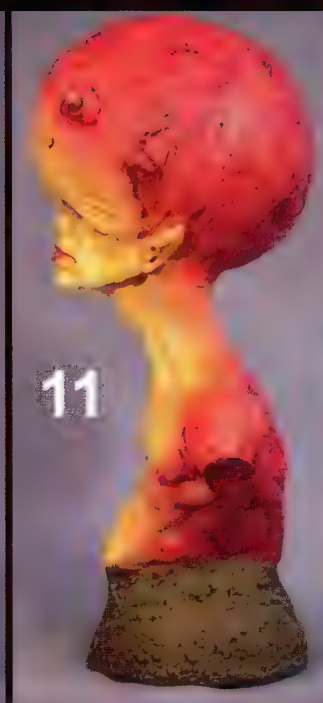


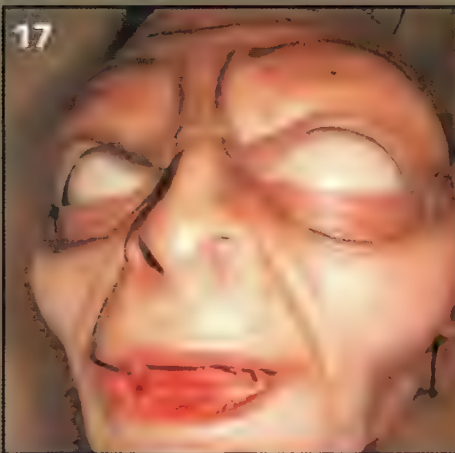
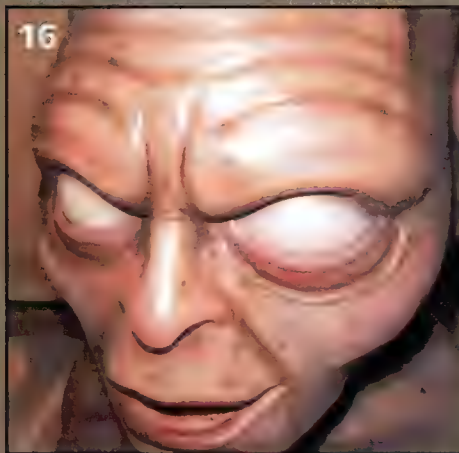
around the eyes with the "Calypso Orange" and "Burnt Umber," I washed on some of the "Magenta" color in these areas as well. I also based the lips in "Calypso Orange," then washed on a thin coat of "Magenta," followed by a thin coat of "Burnt Umber." The eyes themselves were done in "Black," just because solid black eyes give me the willies. He has sort of a beauty mark on his lip, so I gave that a splash of color as well. This all helped to balance out the overall appearance of the face, as it was looking too yellowy without it. His antenna were painted in the "Calypso Orange" and washed with "Burnt Umber" (**photo 8**). His nipples (oh, grow up!) were painted with "Magenta" and ever so lightly drybrushed with "Calypso Orange" (**photo 9**).

The base was first painted with an olive green color (Delta's "Timberline Green"), then drybrushed with "Leaf Green" and "Golden Brown." I made another glaze of Golden Soft Gel Medium mixed with some "Burnt Umber" paint and brushed it onto the base, then wiped off the excess. I blobbed on a bit of thinned "Magenta" here and there as well, just to add a bit of color.

Once the painting was complete, I sealed the whole kit and caboodle with a few coats of Testors DullCote™. I then sprayed the skin portions of the kit with some Krylon Satin Finish varnish spray - this sealer gives it a nice "creature-rific" skin-like sheen. To add another bit of interest to the skin, I randomly sponged on some Delta Clear Gloss on the areas that were painted "Magenta" using a sea sponge. The eyes and lips were given a coat or two of Clear Gloss as well (**photos 10 & 11**).

Well, this was a fun one! And even though what you see here is the result of having to strip it and start over four times (I am a bit of a perfectionist), it was still a blast to paint. These cool original kits give the modeler the chance to get creative with color choices. So, close your eyes, reach into your pile of paints and see what you can come up with!





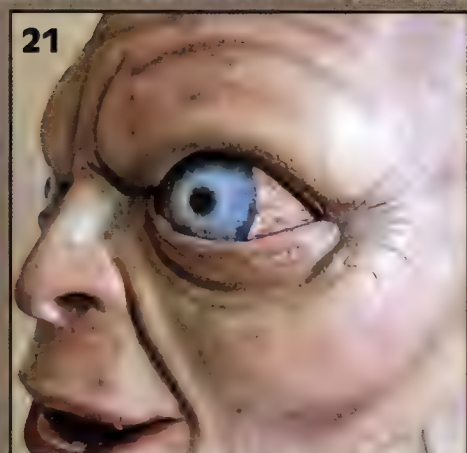
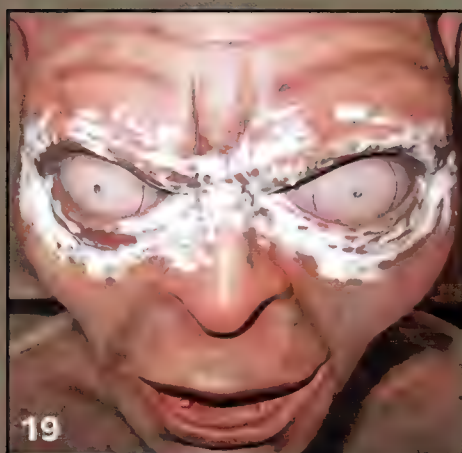
Paynes Gray) and sprayed the torn parts of the ears and over the whip marks in more detail. This mixture was also used to darken the area around the eyes and lips.

Finally, using the above mixture and adding more Red Oxide, I thinned the paint further and detailed the tiny capillary veins around the temples and cheeks (figures 5, 6 & 7). Sealed everything with Dulcote...twice.

I then took the above mix and added extra drops of Burnt Umber and Paynes Gray, and added a drop or two of Olive Green. I thinned again to an almost transparent consistency and sprayed in a similar pattern as before.

Again, using the first mix, added more drops of Raw Sienna and Burnt Sienna. Thinned it some more and very lightly misted the sd with it.

Now I used Createx's Transparent Gray, thinned generously



Painting (Detailing 2)

This baby is starting to come along nicely! So far I'm happy with the skin tones...CANT LOOK BACK NOW!

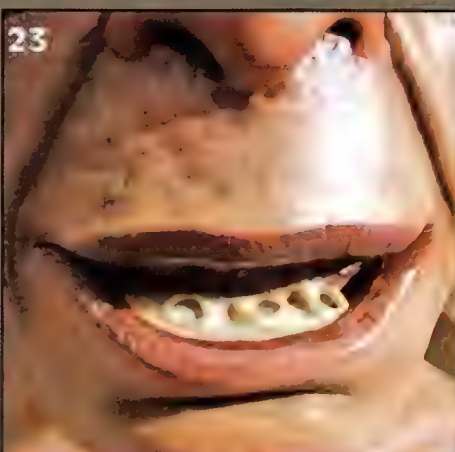
To tie everything together, I mixed a batch of a light tanned skin tone, thinned to an almost transparent consistency. The colors used for this mix were Titanium White with a few drops of Raw Sienna, Burnt Sienna, Burnt Umber and a touch of Paynes Gray. This was airbrushed in a smooth flowing motion from a few inches away, making sure that it did not cancel out the previous work

with Alcohol, and carefully airbrushed over the creases, eyes and random smudges of the skin.

Now SEAL, SEAL, SEAL!!!!!! Two coats of Dulcote...Heck, make it three!! :) Just make sure that you don't spray it from too near a distance. By the way, you DO wear a mask when you spray this stuff, don't you??! (Figures 8, 9 & 10)

Painting (Detailing 3)

Well, so far so good. After looking at the results the next day



with a fresh perspective, I decided that it was time to re-work some of the details. I grabbed the FW Sepia ink again (thin it as before) and shaded the creases, muscles, stretch marks, eyes and ears. I used the same mix to also detail the facial features and whip marks on the back again (I really can't leave those alone!)

Next, taking the base color and mixing it with Red Oxide, single drops of Paynes Gray and Raw Sienna, I hit the top of the kit's features to tint the flesh. I also used the same mix to blend in the details under the eyes and ears.

Sealed the work again with Dulcote...I'm on the second can now. Why so soon? Read the next step...

Using a very fine brush, I carefully added the liver/age spots, using the thinned Sepia ink in a random pattern and in various sizes. Once dry, I went over each and every spot (OUCH!) with a soft fine brush dipped in alcohol to blur the sharp edges. As a final step, I airbrushed veeeeery carefully over the spots with the same ink. This is to both blend AND gently feather the spots. Need I say it again...D-D-D-DulCote!

I spent the next 3 hours in an oxygen tank to purify my lungs... (Figures 11, 12, 13, 14 & 15)

The Eyes

I've now reached a stage of the painting process which, in my opinion, is the most important and nerve wracking...THE EYES! This is one set of features that can make or break the bust. Gonna keep my fingers crossed! On second thought, better not...I'll need every finger I have! Here goes...

I began by spraying the eyeballs with a light gray/ivory base. The color fades off towards the outer edges of the eyeballs, but that's OK. It'll be fixed in due course. (Figures 16, 17)

Measured the center of where I want the center of each eye and penciled in the pupils. Then, using an el-cheapo compass from geometry set, I attached a soft charcoal pencil to it and carefully drew the circumference of each iris. (Figure 18)

I used a combination of hand and air brushing the details of the eyes and to ensure that I do not screw up the paint on the face, I used Mold Builder's liquid latex to mask off the surrounding area. (Figure 19)

After several aborted attempts, I finally saw something I liked. Although the base layers of the sclera and iris were airbrushed, I went over the iris with a very fine brush adding random streaks of various shades of blue, brown and white.

To blend everything together, I carefully misted the iris with its base color (thinned 50%).

As a final step, I mixed the base color with Titanium White to reach a very light blue and airbrushed it around the area of the pupil.

I then used Mars Black to add the pupils and with a fine brush added the specular highlights using Titanium White. Once dry, I sealed the eyes twice with DulCote.

Now for the final details of the sclera! I hand and airbrushed the veins (thinned FW inks) and gunk. I sealed the area and then mixed a thin wash of gray and carefully brushed it along the edges of the eyeballs. One final spray of Dulcote and we were DONE! (Well, the eyes at least!) (Figures 20, 21 & 22)

The Teeth

I went back over the whole figure, checking everything and adding touches here and there. I can't be too specific here except to say that I pinpointed wherever there were flaws in the shading/colors/details and fixed them. Also, I lightly airbrushed in more veins and skin texture.

I also mixed a very thin and light tone of the base flesh color and misted the whole bust, making sure that my hand was con-

stantly moving in a "figure 8" fashion.

Now to fix the teeth...the kit came with a set of individual teeth. Unfortunately, the open mouth had no gums to speak of and so I had to take care of that first.

I basically mixed a small amount of Magic Sculpt and formed the lower gums. After 30 minutes I took the individual teeth and pressed them into the desired location of the MS. This gave me a nice imprint and would later allow me to glue them in snugly.

While the MS hardened, I painted the teeth with two shades of ivory and brushed in the plaque and other details normal to Gollum's nutritious diet :)

The gums were later painted with two shades of red, which were mixtures of Red Oxide, Mars Black, Burnt Umber and Acra Red. Once dry, I sealed it with Dulcote. I later mixed an ink wash of Sepia+Black and went over the gums and the inside of the mouth.

I used Super Glue to fix the individual teeth after letting the gums dry overnight. (Figures 23 & 24)

The Hair

The hair (major point) had to be right. The obvious choices would have been to either cannibalize one of my daughter's dolls (fun, but not quite what we're looking for!), or use strands of hair from a wig. (I have no clue how I could get my hands on one...besides, I still feel that it wouldn't do.) Rummaging in the local toy store, I found some left over stuff from last year's Halloween. What caught my eye was a bag of black spider cobwebs that looked like dissolved cotton candy! Once I got home, I commenced to shear the hair-like strands from this stuff. Rolling them between the palms of my hands, to copy the lanky look of Gollum's hair, I made them to look like wispy "braids."

I temporarily attached the "braids" to the required locations at the top center of the skull with low-tack masking tape. I left two inches from the top of each braid centered in the crown area. These were then brushed over with two separate coats of Liquitex's Matte Varnish. Once dry, the hairs attached perfectly to the skull. I sealed the area with a layer of bottled Dulcote.

The Finale

For the final step, I brushed 3 layers of gloss over the eyes, teeth and gums. Make sure that each coat is thoroughly dry before you lay the next one. This gives you much better results.

Well, that's it...I'M ALL DONE!!! Master should be resting. Master needs to keep up his strength. Oh yeeeah, my preciousssssss

I've said it before, and I'll say it again...this kit has been one of the best and most enjoyable kits I've ever worked on. As much as I am happy to see it finished and staring at me with those big baby blues, I also feel disappointed that it's all over.



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Late last night, during the time when millions of families celebrate Halloween, a news report was interrupted to address the entire United States, indicating that this small town in New Jersey was the first stop in what appeared to be a campaign to wipe out all of the United States from the East to the West!

Facts are vague at this point, and readers are encouraged to tune their radios into their local news

The year is 1938 and the newspapers are filled with stories of war. In Spain a civil war tears that nation apart and in Europe a German leader is beginning to make aggressive moves toward his neighbors. America has been locked in a long depression and the only reprieve from daily worries lies in the entertainment a person can find at the movies or on the radio. Imagine you have come home from work on the evening of October 30, tired and ready to relax. You switch on the radio and tune in to a broadcast already in progress and this is what you hear; "...now the troops are on the edge of the Wilmuth farm. Seven thousand armed men closing in on an old metal tube. Wait, that wasn't a shadow! It's something moving...solid metal...kind of a shield-like affair rising up out of the cylinder...it's going higher and higher! Why, it's standing on legs...actually rearing up on a sort of metal framework. Now it's reaching above the trees and the searchlights are on it! Hold on!"

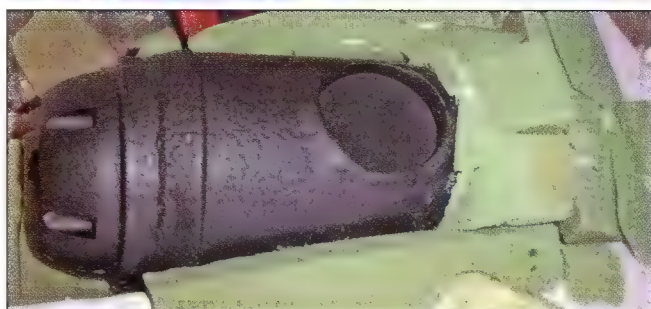
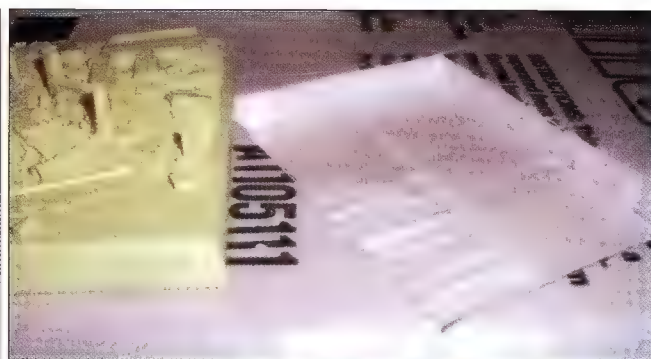
The speaker goes silent for a moment...then, an announcer comes on and informs you that Martians have landed in New Jersey and have begun raining destruction upon the countryside. Like many others on that night, you could easily assume you were listening to an actual news broadcast and with the mood of the world at the time it was just as easy to assume that something could attack at any time. You, like thousands of other radio listeners could panic and run for safety without realizing that you were only hearing part of a fictional radio play based on the H.G. Wells novel, *The War of the Worlds*. It was this broadcast by Orson Welles' famous Mercury Theatre of the Air that sent the nation into a panic believing that Martians were coming for them and it all turned out just to be a Halloween program intended for entertainment.

Now, Dan Null of **Dalien Models** has created a kit depicting what those Martian War Machines looked like on that fateful pre-Halloween night in 1938. Presented in HO scale (approximately 1/87) these War Machines are multi media kits of resin and metal parts. Each War Machine kit includes parts to build one of three versions, either a standing, walking or retracted machine. Also included is a beautifully cast and detailed base that depicts the destruction caused by the Martians in a downtown New

It's All Plastic to Me!

with Jim Bertges





Jersey city. The resin castings of the machine bodies, base and odd bits are extremely clean and free of any flaws. Other parts consist of aluminum tubes and wires, some of which are cut and pre-shaped. The kit also includes an extensive, eleven-page instruction sheet that not only details the construction of all the various configurations of the machines, but gives background on the event as provided by "General B.S. Moore," who was reportedly present when the Martians attacked and had some insight into the inner workings of their machines.

Since Dan was kind enough to send along three complete kits, I thought I'd use them in a diorama that depicted all three versions as well as one of the Martian cylinders which brought them to Earth. The first thing I had to do was expand the base so there was enough room for the cylinder and all three machines. I used the original base as the center of my new base and placed it in the center of a piece of pink insulating foam. I used my Woodland Scenics Wire Foam Cutter to cut a hole for the resin base to fit into as well as a hole for my cylinder.

Once the cut foam and resin base were glued into place, using a household product called Liquid Nails, I began work on my cylinder. The basis for the cylinder itself was a Lego Bionicle container that had a really cool lid. I cut the plastic container lengthwise at a slight angle so it would look like it plowed into the ground and cut a circular opening into its side so the Martians would have a place to get out. I used a small, round medicine container to create the hatch cover and interior section. When all the bits were blended together, I sponged on a coating of thick acrylic Gesso to simulate the burned texture the cylinder would have after plummeting through the atmosphere. The inside of the hatch cover was detailed with some tank parts and some screw anchors that I cut in half. The whole thing got a coat of flat black and was set aside while the rest of the base took shape.

To expand the base I picked up an HO scale building and several HO scale cars and trucks that looked like they would have been around in 1938. I used some sheet styrene to lengthen the street and sidewalk areas and with green Florist's Foam I built the mounds of earth that were pushed up when the cylinder gouged its way across the landscape. The Florist's Foam (also known as Wet Foam) is very easy to shape with simple tools and once the pieces were rounded off, I blended everything together with Woodland Scenics Foam Putty. I also raided an AMT Gigantics Scorpion kit for some more building bits and some running civilians. The styrene building had several already damaged areas which were worked into the general destruction while other, undamaged sections were cut apart and placed into the mounds of dirt to make it look like the cylinder had destroyed a building in its path. With all the various bits and pieces of destruction in place, I put a coat of acrylic gesso in the "dirt" areas and while it was still wet, sprinkled it with real soil that had been sifted through cheesecloth. For the look of the dio, my idea was to depict a scene where the cylinder had landed during the night, destroying one building which burned to the ground, but leaving the next building intact. Then in the morning, as the Martian Machines were assembled and readied, curious onlookers approached only to be attacked by the Martians.

Thanks to the excellent instruction sheet, the Martian machines were pretty easy to assemble. The legs consist of telescoping pieces of aluminum tubing and wire, some of which needed to be cut to size, but the detailed drawings



of their assembly in the instructions make it a simple matter to determine the right sizes and angles of construction for the legs. Some of the resin parts need a minor amount of sanding and trimming, but they were perfectly cast and went together without a hitch. Once assembled, the machines were sprayed with Testors Aluminum Plate Metalizer and slightly buffed to a metallic shine. The only other colors were a bit of copper wash on the circular heat ray generator and some black detailing on the feet and the barrel of the heat ray gun.

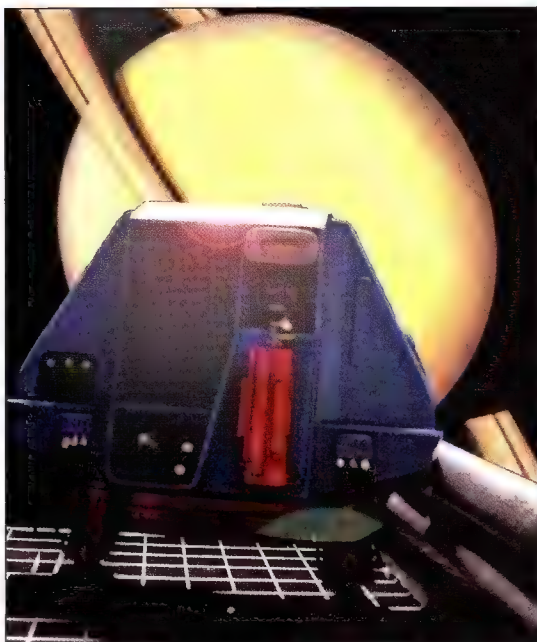
The overall colors for the base were browns and blacks. The majority of the destruction depicted on the base needed to look burned, or at least scorched, so I lightly airbrushed streaks and splashes of black everywhere. Small glints of color were allowed here and there, a blue car crushed beneath the rubble, some red bricks showing on a collapsed wall, but everything was mostly burnt. The intact building had one side scorched with black as well. Then everything was given a fine mist of tan to simulate the look that a huge amount of dust had risen up and settled down over the entire scene when the cylinder crashed to Earth.

Placement of the machines was pretty much dictated by the position of their legs. The retracted or squatting machine was placed over the cylinder opening as though it had just retrieved its driver; its open lower hatch is ready to close. The standing machine was positioned next to the intact building, ready to smash the walls down with its powerful tentacles. The third machine, in mid-step has grabbed a delivery truck and plucked its driver out of his seat with its grappling tentacles. The final dressing of the scene involved placing the truck, car and running civilians. The kit also came with some miniscule reproductions of newspapers headlining the Martian invasion. Those papers were cut out and scattered at random around the street.

This kit represents a fascinating incident in American History. Granted, it's an incident that never happened, but it is still fascinating. Although the Martian War Machines have been done numerous times in kit form, I believe that this is the first time that this particular version has ever been attempted. I had a great deal of fun researching and building this piece. If you're interested in attempting one or more War Machine, contact Dan Null at **Dalien Models at 118 Spaulding St., Buffalo, NY 14220**. The kit is priced at \$45 plus \$6 shipping.

1. An excerpt from the "War of the Worlds" Radio script, reprinted in the book *The Panic Broadcast* by Howard Koch, Avon Books.

When actor Bruce Dern is asked about the 1971 film *Silent Running* he usually responds by saying, "In my career I've worked with only two geniuses, one was Alfred Hitchcock and the other was Douglas Trumbull who directed *Silent Running*." Hitchcock directed Dern in his final film; *Family Plot* and Trumbull had him in his first directorial effort. Just prior to *Silent Running*, Trumbull had worked on the groundbreaking special effects for 2001: A Space Odyssey and he brought his effects expertise



and some innovative thinking to this new endeavor. One of the unique things about the shooting of *Silent Running* was that instead of building extensive spaceship sets for the interiors of the massive eco system hauling ships, Trumbull was able to secure the use of a mothballed aircraft carrier docked at Long Beach to double as the inside of his ship, *The Valley Forge*. He was also able for the first time to create a convincing looking image of the planet Saturn for the film, a task that he and other effects wizards had been unable to accomplish for 2001. For the diminutive drone maintenance robots featured in the film, Trumbull came up with an idea that made them functional on film and yet not have anything resembling a human shape. The drones were designed as squat, bipedal triangles and to bring them to life on film, they hired three bilateral amputees, people who had lost their legs, but developed the strength and agility to walk on their hands. This gave the small robots a unique look and a most unusual gait as they made their way around

the ship.

Model Prisoners has recreated one of those drones in resin and they've done a fine job of it. In the film Dern names the three drones Huey, Louie and Dewey after Donald Duck's three nephews. This particular kit is of Dewey, the blue drone with the number 01 stenciled on its front and back. The kit consists of a hollow cast body and seven other white resin parts as well as one clear part and a length of wire, for simulating hydraulic lines. There was very little cleanup and all parts were excellently cast with no flaws to speak of. I found a really great reference site on the Internet which provided many stills from *Silent Running* and helped with the authentic detailing of the kit. The site is called *The Drone Room* and can be found at <http://www.robotbuilders.net/droneroom/>.

Most of the parts were painted prior to assembly, which made it easier to get all the details and add some shading to some of the more hidden areas. The main body was sprayed with a light blue and the leg/foot assemblies and robotic arm were sprayed flat red. Everything else was hand brushed. The recessed panels were dark blue and the headlight panel was flat black. I weathered lightly with pastel chalk powder ground on a bit of sandpaper as well as light drybrushing with black oil paint. Details were picked out in silver and flat black with a few bits of blue for exposed wiring. Assembly was quite easy and was very well detailed in the *Model Prisoners* exceptional instruction sheet. When it came to installing the hydraulic hoses on Dewey's legs, I cut some very small bits of aluminum tubing to simulate the metal connectors that attached them to his body. Other than that, the only bit of custom work I did on this kit was to grind out a small slot in the back of the headlight lens to simulate the bulb that's visible in the movie. The instruction sheet provides a number template to get the proper size of Dewey's 01. I traced the numbers onto frisket film, cut them out and used my airbrush to add them to his front and back sides.

A fine kit such as this one deserves an interesting, but non-distracting base, so I started digging through my doodads and whatnots to



see what I had that was suitable. I came up with a broken document holder from my office and some PVC pipes. I paid a visit to my local hardware store and purchased a plastic light diffuser, meant for fluorescent light boxes. The diffuser was a grid work that was perfect for the exterior deck of the spaceship, Valley Forge. I cut all the various bits to size, fitting a section of the diffuser into the back of the document holder and added the PVC pipes to the back; some of the more stubbornly fitting pieces needed to be blended with Aves epoxy putty. I also put a few detail pieces beneath the grid, just to give it some depth. Everything beneath the grid was painted flat black and everything topside got a coat of silver followed by a light misting of flat black.

Finally, with all parts painted and together, with Dewey securely on his base, I wanted to recreate (sort of) one of the most interesting shots

from the film. At one point, the little drone is on the exterior of the ship as they approach Saturn and he stops for a moment and tilts back as though he's contemplating the beauty of the huge planet. I searched the Internet for suitable shots of the ringed planet and using that as a background, added a shot of the finished model photographed against a black background. It worked out pretty well.

If you're interested in a drone of your own, you can contact **Model Prisoners at 9608 E. 9th St., Indianapolis, IN 46229** or check out their web site, which can be found at: www.modelprisoners.com. The kit is available for \$55 plus \$4.50 shipping.



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Behind the Curtain



by Jim Bertges

with SKY CAPTAIN and the WORLD of TOMORROW

Manta planes that Franky's all-female squad fly



Above: (L to R) Jude Law, producer Jon Avnet and Angelina Jolie on the set. Below: (L to R) Gwyneth Paltrow, director Kerry Conran and Jude Law.



Sky Captain and the World of Tomorrow is a film unique in several ways. First and most obviously, it is the first film to be shot with live actors entirely in front of blue screens with all backgrounds, sets and vehicles...actually everything but costumes and hand props, created by computer. It is also a film where the Production Designer had unprecedented access and input to not only the way the film looks, but to story elements and the overall atmosphere. Of course it helped that the Production Designer, Kevin Conran is the brother of Director and writer Kerry Conran and the two of them worked on developing Sky Captain and his world for nearly eight years before they brought their idea to Hollywood and Paramount Pictures.

Sky Captain is also a film that wears its many artistic influences on its sleeve, not as a way to steal ideas from other sources but, as designer Kevin Conran explained, as a loving tribute to the many fantastic artists and ideas that shaped a wonderful and thrilling vision of how the future could be. What made these two brothers from Michigan think that such a retro inspired look into an imaginary future would fly in Hollywood? As Kevin explained, "We weren't worried about anyone else, we wanted to make something that we would like and maybe do something in the process that would please like-minded people."

When they took the black and white demo reel and design sketches to a meeting with Producer Jon Avnet, they found one of those like-minded people. Avnet understood what they were trying to accomplish and set the production wheels in motion. Of course, those wheels had already been spinning in Kerry and Kevin's heads for years, but this was the opportunity to bring the world they envisioned to life on the big screen. For them it was the end of one journey and the beginning of another. It was the end of designing and creating mostly for themselves and the beginning of production on a multi-million dollar Hollywood film.

The title alone, Sky Captain and the World of Tomorrow, conjures up images of visions of the future past. That kind of vision is what sets Sky Captain apart from most of the futuristic films of the past fifty years. There's an old fashioned sense of wonder that permeates the atmosphere of the film, a kind of "Gosh-wow!" feeling that makes the viewer nostalgic for the futuristic longings of bygone days. That feeling was intentionally infused into the story. "There used to be a way of looking at the future that was very optimistic. The future was going to be wonderful, technology was changing everything for the better and great days were

Anytime you see a otherwise noted copyright 2004 Paramount Pictures, by Keith Hamshire



ahead. Lately when filmmakers look to the future it's dark and gritty, without hope. We wanted to try to restore some of that optimism."

"From comics to movies, from architecture to Art Deco influences and ideas were considered and combined into a whole new vision for the World of Tomorrow, but it's still a world that looks very familiar and feels comfortable." During the years of working out the designs for his brother's story, Kevin had time to explore the work of past visionaries and artists he admired and use their work and ideas to springboard his own creations. "Hugh Ferriss' architectural paintings of New York had a huge influence over the way we envisioned the city. He was one of the greatest influences on the look of the movie. Other industrial designers of the time like Raymond Lowey and Norman Bel Geddes with their ideas on streamlining and simplifying design made a great impact on what we were trying to do."

Aside from architectural and industrial design, it was a love that Kevin and Kerry shared that contributed most heavily to the look and feel of the film...comic books. The list of comic artists that Kevin drew inspiration from reads like a listing of the true giants of the comic art field. It's hard to go wrong with influences like Will Eisner, Jack Kirby, Alex Raymond, Frank Frazetta, Alex Toth and directly from the pages of their EC Comics, Al Williamson and Wally Wood. "Nobody drew a spaceship interior like Wally Wood and I had to get at least one Wally Wood interior into the picture. Al Williamson's jungles had such eerie and alien atmosphere that they were a perfect model for ours. Alex Toth was a great example when we intended originally to make the film in black and white. I don't think anyone has ever used the simplicity of black and white as well as he did."

Wally Wood's style also crept into the film's

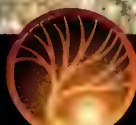
costume design. One look at Angelina Jolie as Lt. "Franky" Cook in her form fitting space suit, eyepatch and stylish bubble helmet and viewers familiar with Wood's EC space stories could believe she stepped out of their four color pages. When Kevin was discussing the look of the huge flying platform on which Franky's squadron of Manta planes is based with Kerry, he was struck with another comic book inspiration, "It was originally going to be a huge flat, rectangle with giant propellers at each corner, but as we were talking I said, 'Nick Fury's Helicarrier'. Kerry wasn't exactly sure, but I convinced him. I got the idea for the shape of the conning tower from the design of an Orange Juice Squeezer in one of my Art Deco books. It all came together."

The sleek Manta planes that Franky's all female squad fly

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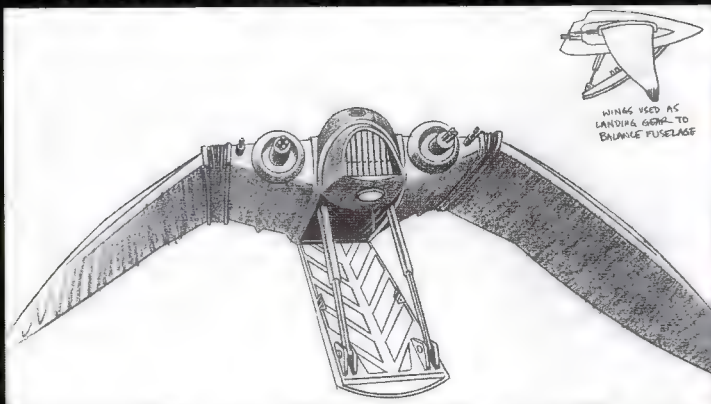
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were totally designed by Kevin, with a couple of other interesting influences. Since they were to be submersible as well as airborne, the nose of the Mantas incorporates the rounded "wings" found on another familiar vehicle with both attributes as well. "The Mantas were created from whole cloth. I wanted them to have a more streamlined, curvy, female look, since women piloted them all. Actually, the nose of the Mantas is based on the Flying Sub from *Voyage to the Bottom of the Sea*; I wanted them to be a bit more modern looking than Sky Captain's P-40, but still look like they could have been designed in the 30s. For the instrument panels I referred to a book simply called *Dashboards*, where I found the dashes of cars from the 50s with all their trim and those became the Manta's instruments."

Robots also play a big part in Sky Captain's world, from the huge mechanical men stomping through the streets of New York City to the wing flapping attack drones that engage the Captain in a thrilling aerial battle. The design of the robots was not as simple as it may seem, even though there were many past influ-



ences to draw from. The old Fleischer Brothers Superman cartoons provided some inspiration for some of the humanoid robots and gave design cues for the attacking machines in Sky Captain, but as Kevin said, "It's difficult to design simple. It's real easy to add a lot of surface detail, but it's hard to keep things sleek and simple looking. To stay in keeping with the look we had established their appearance had to be streamlined."

As the film progresses so does the look of the machines sent to battle Sky Captain by the evil Dr. Totenkopf. After the screening of the film at the 2004 San Diego Comic Convention, Kevin noticed some complaints about that progress. "I read on some board somewhere that people were complaining that the design of the robots at the end of the picture looked too advanced for the time period we'd established. But that was the point, they were supposed to evolve and advance throughout the movie. I guess in a way I was Dr. Totenkopf because the designs were supposed to look like he'd advanced in his technology along the way and improved his designs by building on his past work. But all the designs had to look like they were the work of the same person and they really were."

Kevin even says that in some wide shots of hangars and maintenance areas, there are robots toiling away in the shadows, robots that might not even be noticed by the audience, but they're there. In another shadowy area, Dr. Totenkopf's "museum" Kevin was able to sneak some of stop motion animator, Ray Harryhausen's creatures into the displays; again they are shadowy and part of a background that may not be noticed, but they're still there. Another stop motion epic also made a contribution to the world of Sky Captain, King Kong's jungle and his final battle atop the Empire State Building were key elements in inspiring Kerry Conran's desire to make Sky Captain. When the



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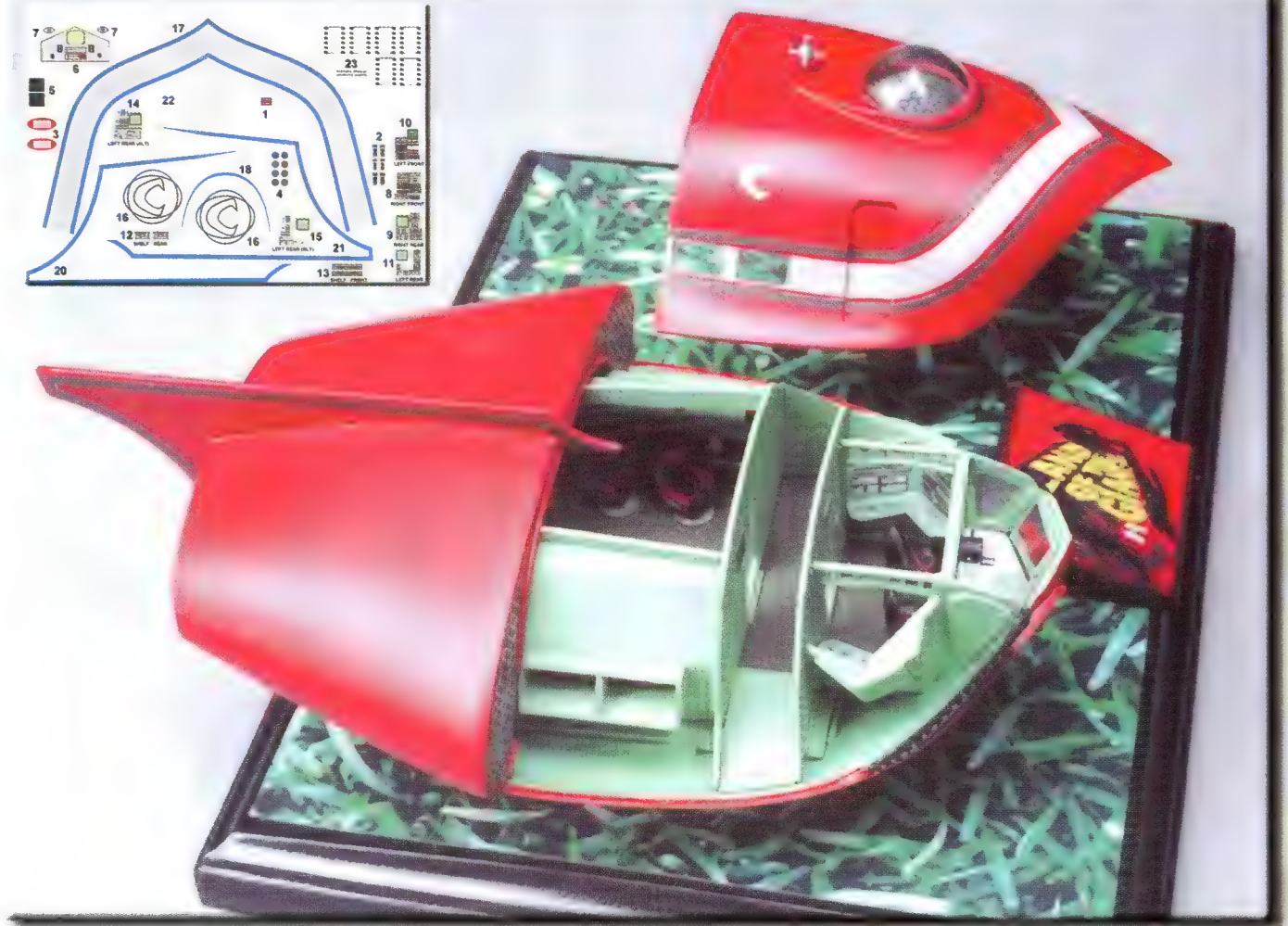
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Decaling and Building the "Land of the Giants"

SPINDRIFT SPACESHIP

By Jim James & Dana Huff

PT 2



"It all started with those stripes..."

Last time, we talked about how Dana Huff and I co-produced a decal sheet for Polar Light's "Land of the Giants" Spindrift. We started to talk about building the model kit and applying the decals when we were attacked by a giant cat with nothing but a used X-Acto knife blade with which to defend ourselves.

That little episode is now over (minimal scratches, thank goodness, but I smell like tuna breath) and we can talk about detailing the interior and displaying the finished model.

The Interior

For the interior, I used a mixture of 50% Testors' Willow Green, 30% flat white and 20% Testors' Camouflage Gray. Mix up and store enough (at least a half ounce) for many parts and for touchup. Paint all surfaces that will be visible inside the hull.

The Cabin Floor

The kit comes with six seats. The Spindrift had eight - six

Fig 12: Passenger compartment detail.



Fig 9: Washers for seat bases.

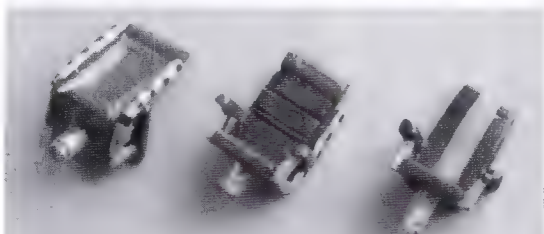
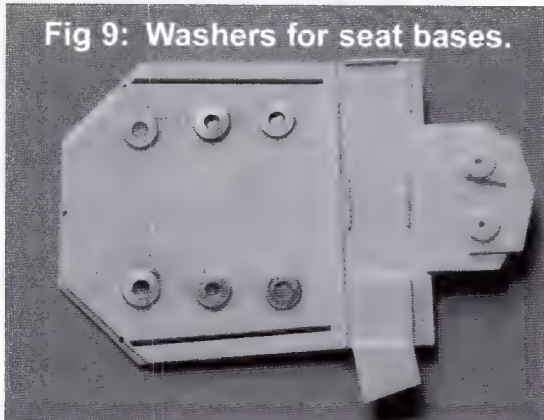


Fig 10: Seats - passenger seat back, passenger seat front, pilot seat.

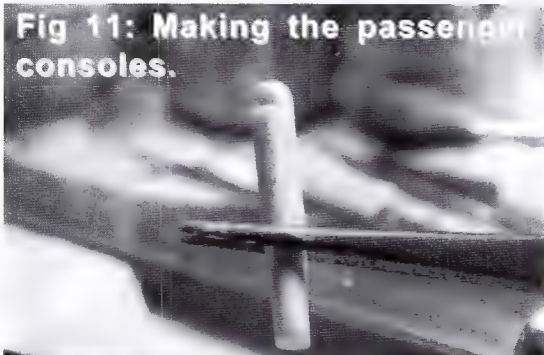


Fig 11: Making the passenger consoles.

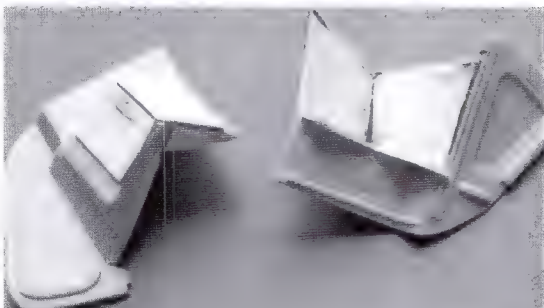


Fig 14: Cockpit panels - modified.



Fig 16: Cockpit panels - detail.

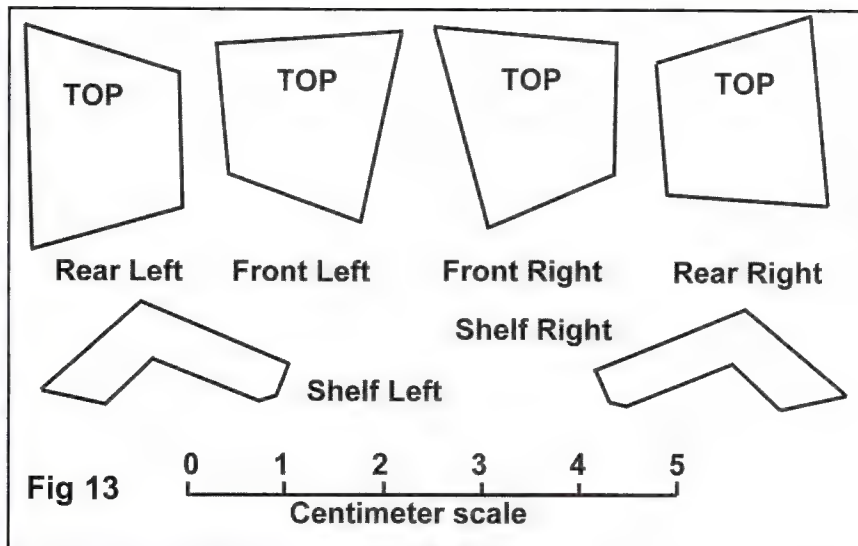


Fig 13 To create an accurate template, copy this illustration so that 5 cm on the scale actually measures 5 cms.

passengers, two crew. You can:

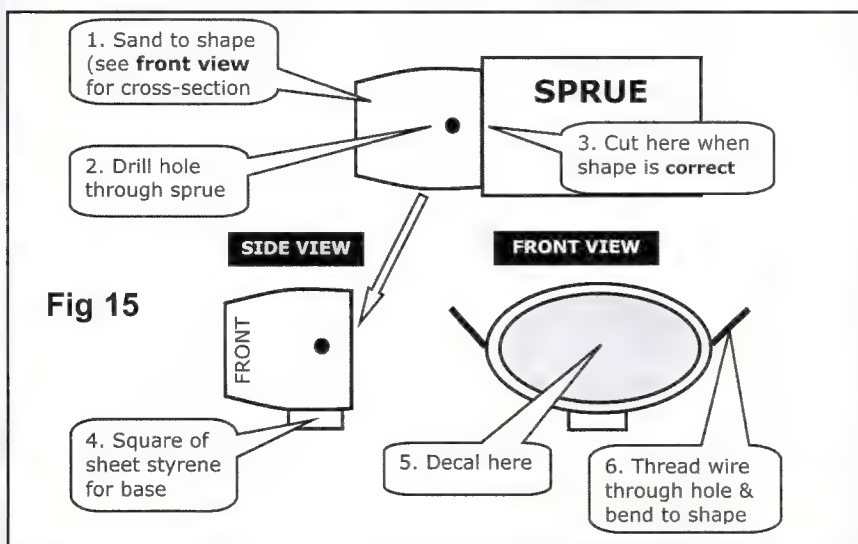
- Buy another Spindrift for the seats
- Scratchbuild two seats
- Build your Spindrift with only four passenger seats
- Look for one of the two aftermarket sets from Trylon Models or Bowman Arts (they're very hard to find)

If you buy another kit, you get extra parts, an extra Aurora-style stand (a prized possession) and extra figures. If you scratchbuild, build the crew seats, which are a little simpler, and all six passenger seats will then match. Lucky me, my old Monogram kit was ripe for cannibalization, so I had a small stash of spare seats.

Sand off the existing four seat bases. Replace these four and add one more each side using thin, 3/8" (or 1 cm) metal washers (see fig. 9). Fill and sand the center of the washers. Drill holes for the seats.

I detailed the passenger seats by cutting off and replacing the headrests with a piece of styrene rod and filing a groove in the seat back just above the arm rests. Add a bent piece of styrene rod to each seat's backside - the other end is glued under the front arm rest.

Paint the seats gloss black with silver arm rest supports and the rod you added. The headrest and armrests are bright red. Cut the seat back decals in half and trim off one row of black dots. Apply these decals so the black dots wrap around the rods on the seat backs. Lastly, apply stripes of black decal to the headrests. The cockpit kit seats need little modification - just paint the center panel of the seat back mid-gray (the results are shown in fig. 10).



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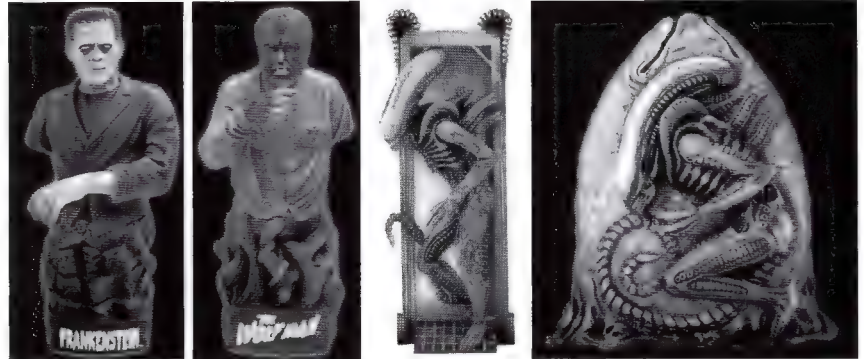
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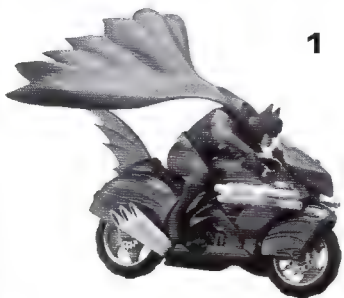


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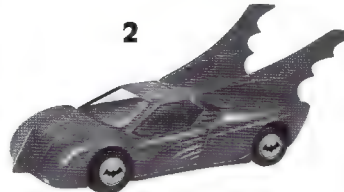
As you can see, this company has a multitude of Batman™-related diecast vehicles coming your way! We've numbered them to make it easier to follow along. Starting with #1, we've got The Batcycle in a huge 1:16 scale, #2 is the 2003 Batmobile in 1:43 scale. Photo #3 highlights the 1940s Batmobile, also in 1:43 scale. Photo #4 showcases the 2004 Batmobile, again in 1:43 scale. Pictured in #5 is the Jokermobile, also in 1:43 scale. The 1970 Batmarine is highlighted in photo 6, in 1:43 scale. Photo 7 highlights the 1990s Batmobile in 1:43 scale and photo 8 shows us what to expect for the 1:43 scale 1980s Batmobile.

Things get bigger and better with photo 9, which features the 1:24 scale 1960s Batmobile that includes an opening hood to reveal a detailed engine, detailed interior, fixed Batman figure, moulded 1960 Batman figure on base plate and includes virtual video. Exclusive 'Virtual Video' features multiple interactive Batman phrases and moving screen visual. Photo 10 shows the reduced-size 1960s Batmobile, in 1:43 scale. Whew! See their full line of products at the following 'Net address:

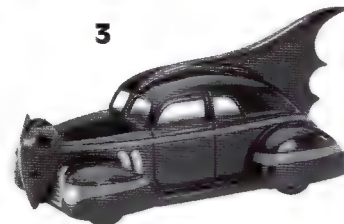
www.corgiclassics.com



2



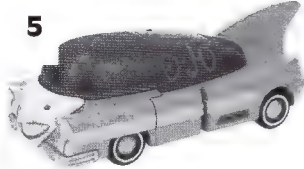
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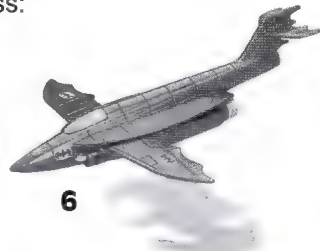
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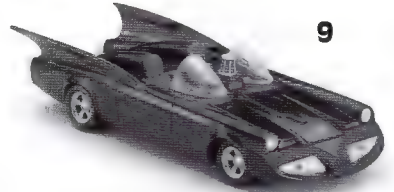
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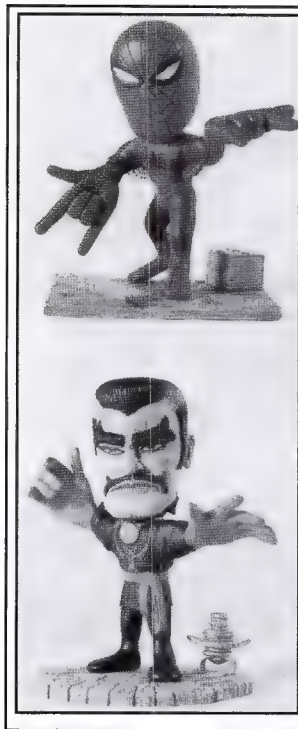


9



8





Dr. Voodoo...

has become adolescent and angry! Sculpted by William Lynn, the Spider-Man super-deform style resin kit is now available. Thinking eye for an eye, he is ready to clash and get revenge. Spider-Man represents his very first appearance. There are seven highly detailed pieces to this kit, including clear resin webbing for under his arms and an antiquated shipping box. The base consists of a dilapidated plank laying on a wooden, derelict warehouse floor. He stands 5" tall by 4 1/2" wide when assembled.

But that's not All! Dr. Voodoo is also going supernatural! The Dr. Strange super-deform style resin kit is now available. Heavy-eyed with concentration...mystical thoughts are pouring from his mind. Dr. Strange is here to represent his very first appearance.

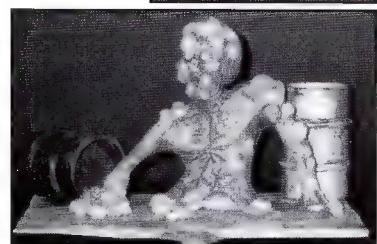
There are five highly detailed pieces to this kit, including an incense burner to mellow his mood. The base consists of a regal, ancient stone floor from his abode. He stands 5 1/2" tall by 4 1/4" wide. For more information on these kits, please contact: **William Lynn, Attn: DRV, PO Box 26067, St. Louis, MO 63136** or via e-mail at: **ELECTROVELVET@aol.com**



Creature Creator...

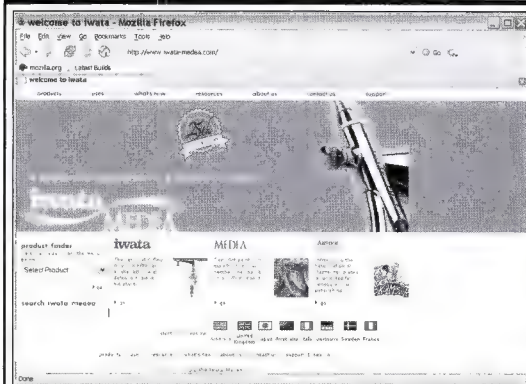
New to the resin world is 23-year old artist, David Richardson. David's first release is "Nargoyd," a cave-dwelling ogre. Nargoyd stands 10 1/2" tall and is a four-piece, high quality, solid cast resin kit. Nargoyd comes with grenades and a giant hammer for smashing his enemies.

Next up is "Toxic Roots," a man evolving from the sludge spewing out of a tipped over biohazard barrel. He stands 6 inches tall and is also cast from high quality solid resin. This kit includes two individually cast resin barrels. These pieces are available painted or unpainted. Contact: **creaturecreator@lycos.com** or write: **David Richardson, 1025 Cunningham Drive, #H-5, Fort Collins, CO 80525**



Mojo Resin

is offering two new ones: Shellhead in 120mm by Chris Elizardo and Phantom diorama in 1/12 scale by Joe Simon. Contact: **mojoresin@comcast.net**



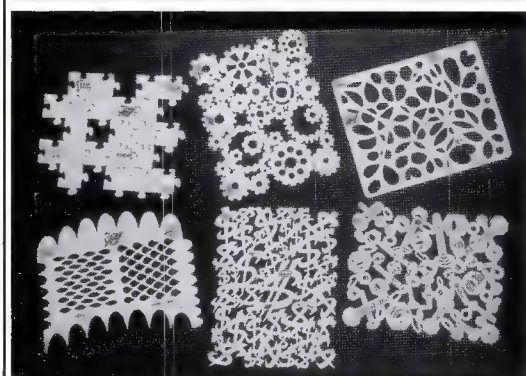
Iwata-Medea & Artool Products Company...

is pleased to announce the launch of their new 400-page websites: **www.iwata-medea.com** and **www.artoolproducts.com**

By clicking on either site you will be dialed in to the ultimate airbrushing destination on the web. These sites include extensive product information on Iwata airbrushes, spray guns and compressors; the full range of Medea Paints and the vast array of the innovative and popular Artool Freehand Airbrush Templates, art accessories and tools. There are expansive sections on resources, uses, tech support, contact information and facts about the companies.

Artool Products Company is proud to announce the availability of the new Artool FX II Freehand Airbrush Templates, designed by Craig Fraser. It is a collection of six of the "kewlest," hippest stencil effects to hit the market since the last ones we made!

Here's the solvent-proof lineup: Puzzled (FXII8), Nutz N' Bolts (FXII9), Gear Head (FXII10), Dolla' Bill (FXII11), Dragon Skin (FXII12) and The Blob (FXII13). If these names don't get your creative airbrush juices flowing, seek professional help. Just remember our (constantly changing) mission statement: as long as there is something innovative, original, one-off, or unique in the custom painting world, Artool will make a stencil out of it. And since there is always a right tool for the right job - don't hinder your future - buy them all in ALL SIX!! (FXII14). Just check our website for all the info!





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Hulk Mini Head Bust

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Sculpted by Derek Miller
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Lupin the Third Mini Bust

In stores now and available from the
DST Web Site • 4" tall
\$35.00



Spider-Man Clock Tower Wall Statue

Sculpted by Plan B
First DST Resin Wall Mountable Resin
Statue • In Store January 05
SRP - \$99.00



Ultimate Thing Bust

Sculpted by Rocco Tartamella
In stores February 05
SRP - \$50.00

Each product shown is followed by the SRP (where known) and expected month of shipping.

Get ready for the...

CHALLENGE!

Hey everyone. We're introducing a new type of contest and it's for those who like a challenge.

What is it?

- A themed contest with a bit of a twist!

When is it?

- It starts now and in each of the next 3 issues (at least) of MR, we will announce a brand new segment of the CHALLENGE!

What can you win?

- Winning entry for this particular Challenge will appear on the cover of an upcoming issue of Modeler's Resource.

Ready? Okay, here's the first challenge...

CHALLENGE #1

With the newest Batman™ movie currently in production (<http://batmanbegins.warnerbros.com>), we noticed, of course, that with this new movie comes a brand new Batmobile™ called The Tumbler. This one looks like a cross between a Hummer™ and a tank! It's definitely set for urban warfare in and around Gotham City!

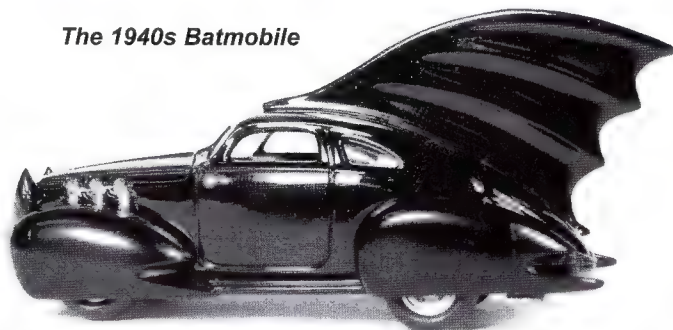
This got us thinking about the whole concept of the Batmobile and how it has evolved over the years. Many of the renditions have become models released by major modeling companies, but some have not. The most famous Batmobile of all time is the one that was seen in the Adam West/Burt Ward TV series, created by George Barris. Throughout the comics, this vehicle has undergone some minor as well as major changes. The 1989 movie, starring Michael Keaton, used a completely new concept for the Batmobile and in successive movies following that one, the car changed somewhat, but remained similar in style to what is commonly referred to as the "Keaton" Batmobile.

With Batman Begins working toward the end of production and a 2005 release date, the latest Batmobile concept car will be shown to millions of viewers the world over. Your challenge? Simply create a car that Batman would drive. You can do this in a number of ways:

The Rules:

o Your car must be scratchbuilt or kitbashed from other vehicular models. You might want to pictorially document

The 1940s Batmobile



the process. Use the body of a plane or submarine, for instance, or use part of a tank. Use a car that looks nothing like a Batmobile and create one (like Tony Mariano did in his article in this issue)!

- You can use an existing Batmobile model as part of the process.

While it is okay to use existing Batmobile models, you MUST create your own version of Batman's wheels or create a version of the car that you've seen in the comics (or somewhere), that has NOT been made into an actual model yet! By the same token, you can come up with your own unique design altogether that has never appeared anywhere! Winning entry (ies) will be judged on uniqueness, creativity, quality and craftsmanship.

- You may use a previous design concept that appears in a comic book or cartoon or movie to create your entry.

- You may not simply build an existing model of a Batmobile (like one from AMT or Polar Lights). It must be kitbashed or scratchbuilt.

Legals:

Deadline for entries is May 15th. Winning entry will be decided solely by judges appointed by Modeler's Resource®. By entering, each entrant agrees to abide by terms of rules delineated herein and winning entrant agrees to ship model (if necessary) to offices of Modeler's Resource to have model professionally photographed. Expense for shipping to and from will be paid by Modeler's Resource.

Look for our next **CHALLENGE** in our next issue!



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subject of Kong's jungle home arises, Kevin compares Willis O'Brien's layering techniques to the methods used to create the look of *Sky Captain*, "The way they painted on glass and added layers and depth to the scene is basically the same thing we're doing, but we're doing it in the computer. We create layers of detail and sandwich them together to make a complete scene. We modeled our jungle after Kong's."

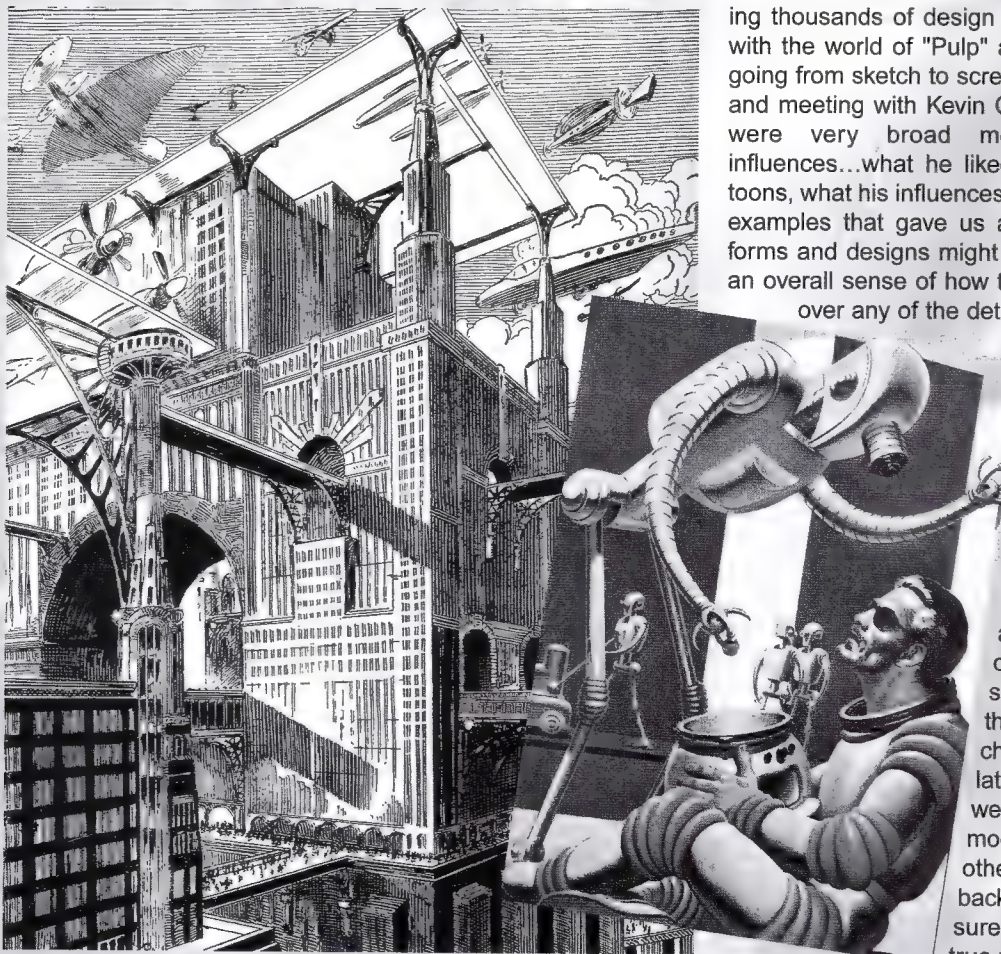
Although Kevin was in fact a one-man art department, designing nearly every aspect of the film's look, he is quick to praise those who took his designs and rendered them into computer reality for the film. "We couldn't have found better people to work on the movie," Kevin said, "Everyone was perfect for the job he was hired to do."

One of those people was Zack Petroc, the model supervisor for *Sky Captain* and he is also quick to share credit for the accomplishments of the film with everyone who worked on it. "I have to applaud the efforts of a great team from modeling to final render. Everyone who came on board was there because they loved the genre and the project. They respected Kerry and Kevin because that respect was always reciprocal. On some

level everyone knew how unique this project was and they were always willing to put forth the extra effort it deserved."

All that work had to start somewhere, though. After reviewing thousands of design drawings and familiarizing themselves with the world of "Pulp" artists, the team began the process of going from sketch to screen. "I started by getting a few sketches and meeting with Kevin Conran, the Production Designer. They were very broad meetings at first, concerning his influences...what he liked about the Fleischer Superman cartoons, what his influences were, such as Flash Gordon and other examples that gave us an overall sensibility as to how these forms and designs might materialize. He wanted us to first gain an overall sense of how this film should look before we labored over any of the details."

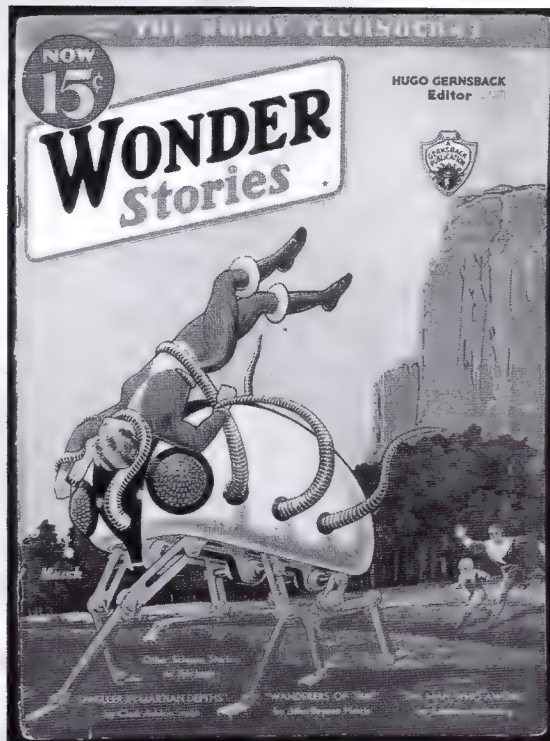
The next step was to take ideas and atmosphere and put them into a more realistic, three-dimensional environment. "After we had an overall idea of how things should look, Kevin would draw individual images of each robot. Then we would take those designs and essentially go into the computer and start modeling them from scratch. Basically you're pushing and pulling points as you would a piece of clay as you block in the form and slowly refine it. As with most designs that go from 2D to 3D, there's a real challenge in making that 2D image translate. You start over again in a sense and we'd bring Kevin in early on to go over the model to make sure the proportions and other elements were right and we'd go back to that overall philosophy to make sure the objects we were creating were true to Kevin's original intentions."



There were essentially two viewpoints merging into one when it came to the look and feel of nearly everything on screen in *Sky Captain*. Zack related how the Conran brothers' ideas worked together, "It was interesting for me that in talking with Kerry the director, he had thoughts about, 'What can this model offer to the story? What can this character offer to the story?' and Kevin was very design and aesthetic oriented, so it was really interesting to marry those two thoughts together to flesh out these designs and the backgrounds as well. We had to create the terrain, islands, trees and everything. There were points where Kevin might say 'I want these mountains to look beautiful and majestic.' And Kerry would say 'I need these mountains to reveal the base when the plane flies over in so many frames and I want to see this part of the base first because that's where the main hangar is.' You have two different philosophies, but they have to speak together."

Zack is first an artist with an extensive background in a number of disciplines including drawing and sculpture and then he's a digital artist. The transition from one to the other was difficult, until the software caught up with his artistic sensibilities. "When I first transferred to digital media, it was ridiculously difficult for me. It was very foreign and you don't have any of the same sensibilities. You really had to understand what the machine wanted you to do. You couldn't just tell it how to work; you had to understand its language and work from there. But recently there are a number of tools that allow you to feel like you're interacting with a block of clay. It's called Haptic Feedback. You hold a stylus that's attached to another arm that has little motors in it and as you press into your material on the screen it lets you feel like you're hitting that surface. It's a form of virtual sculpting. You can go inside the material and push out, or you can push in from the outside and you can automatically mirror objects. It's a much more intuitive way to work for a sculptor."

As well as being an artist, Zack was also a model builder. He was very involved with kits from Tamiya and Verlinden and those experiences helped him in the creation of the fantastic machines and settings seen in *Sky Captain*. "It's the same sensibility, but it's a different tool. For digital form development, you really are using the same sculpting and visual skills to sell scale as you would for a practical model. A lot of it comes down to proportion, which is the same in real or digital modeling. True scale however, is almost irrelevant in the digital world. You can create a cube and that cube can be scaled with the touch of a button to be one millimeter or three thousand feet. It comes down more to the proportions and the form development. With a



real model, you can also use paint to sell the scale. When modeling in real life you're dealing with how light interacts with an object and you can enhance that with paint. For example, using washes to fake shadows and dry-brushing to fake highlights, but when you work digitally you control that light. Essentially you can tell that digital light that an object is as small as a pinhead or as large as a bus and the digital light calculates how to react to that. It does that work for you."

Often in film work, backgrounds and matte paintings, which are used to expand scenes and add detail to shots, are impressionistic in nature and not highly detailed. However, that changes somewhat in the digital realm simply because of the added capabilities of the medium. Matte paintings can be used in conjunction with digital models. "You can have models that are as detailed as a photograph, or just rough shapes. An example of a highly detailed model would be our P-40. It

was the rough models that took advantage of the matte paintings. A matte painting is two-dimensional and you can get away with a lot more for a locked-off shot, but when you start moving a camera around something, you really need all that three-dimensional detail to sell it. There are cases where we would have distant objects that wouldn't be as detailed and we would put a matte painting over that object to sell it so you can still have a bit of a move on your camera. It's like wrapping a photograph onto a primitive shape. As long as it's far away in the shot, and the camera move isn't too great, you can get away with quite a bit. We created models in different resolutions depending upon where they would be in a shot. The most detailed, high-res models were for the foreground, medium-res with less sharp detail were farther back and low-res models were used in the background."



Zack also found that other aspects of his model building past applied to working with digital models. "There are similarities between being a model maker and now doing it digitally. I would apply the same methods of critiquing a digital model as a physical one. In a way they're both done from scratch, it's just two different tools and they both try to mimic reality. I'd use a lot of the same critiques and say if I were doing this as a model I'd need to have more detail in a certain area, or what else can I add to enhance the interest of this piece. I know what it needs to look like because I've done a practical model, but how do I do that in a digital model? It's just a matter of transferring those techniques to a different tool. You can dress up a model by putting in scratches or dents to make them more realistic and we did the exact same thing digitally. We also did quite a bit of set dressing; it was just digital. We'd put packs onto the trucks."

• Sky Captain...Continued Page 49 •

and make the straps that held them down. In New York City where we built quite a few blocks and countless buildings we had to build rooftop props like chimneys and pigeon coops. There were hot dog carts on the streets, complete with hot dogs with little strips of mustard on them. We built shoeshine stands and anything else we could think of to fill that space. It was just like dressing a diorama."

Because of the groundbreaking nature of the production methods of Sky Captain, the digital artists found they needed new ways to accomplish the task of creating an entire world inside digital space. "We did have to develop quite a few different technical approaches and techniques. Not only things that would help us meet the deadline, but software that would help us within this new way of making the film to tell the story better. Imagine building a diorama and you're trying to tell a story in it. You're setting up a camera, but you look at this tree and it would look better if it were three feet closer and a foot wider. Well we developed software that would allow us to do just that on a shot-by-shot basis. You could rearrange the set just slightly to compose every shot and that, combined with the visuals provided by the director and production designer, made this film absolutely brilliant. I hope that people can see that when they see the film."

Like Kevin, Zack made a great investment of time and passion into the making of Sky Captain and now that it's done and on the screen, he knows that investment will pay off. "It's overwhelming when we look back at it. It was essentially a marathon from day one. However, it was an incredible picture to work on and an incredible experience. We had a small team of modelers. I think we ended up with a team of five to create models for over two thousand shots. I think it will be fun for everyone to see the shot breakdowns on the DVD with the actors in a blue abyss and then see how the backgrounds and entire environments were built around them."

The big question about Sky Captain and the unique way it was brought to the screen is really whether it will affect the way films will be made in the future. And Zack summed it up pretty well, "I think that if the people who have the money to fund films realize the beauty and creative freedom making a film this way allowed, it will cause a revolution in filmmaking. In a sense it's up to what people are ready to accept and how they perceive it. There's no guarantee that because it was made in such a passionate and unique way that it will make any more money."

As always in Hollywood, the bottom line is the profit. If Sky Captain proves successful at the box office, then other producers and directors will look to the production techniques used by Kerry and Kevin Conran to create a unique look and presentation and make those methods their own. If it fails, it will have been a noble experiment whose time had not yet come. Either way, movie audiences who are lovers of good old fashioned adventure and thrills will be drawn into the world of Sky Captain and for those few hours will have the joy of seeing the future the way they always wanted it to be.



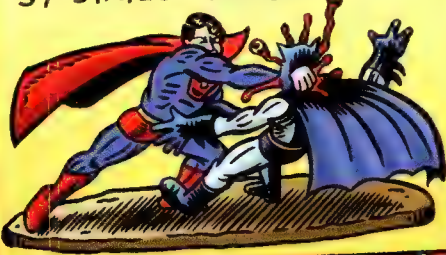
HARD-TO-FIND KITS!

BY MIKE FISHER



WITH 3-D PETE!

JUST LIKE IN THE COMICS, IT'S **SUPERMAN VS. BATMAN!** THE MAIN REASON THIS KIT IS SO HARD TO FIND IS BECAUSE IT IS BANNED IN 37 STATES! **OUCH!**



AT FIRST GLANCE, THIS LOOKS LIKE JUST ANOTHER WELL-MADE **KING KONG** GARAGE KIT...

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FINALLY, IT'S THE **LAST** CHARACTER FROM THE ORIGINAL STAR WARS MOVIE THAT DIDN'T **ALREADY** HAVE A MODEL FIGURE!



IT'S **GUY** HANGING OUT AT **MOS EISLEY!** AWESOME DETAIL IN THIS KIT OF A TOTALLY UNKNOWN DUDE. **RARE!**



... BUT WHEN YOU REALIZE THAT THE SCALE OF THIS BABY IS 1-TO-1, YOU **KNOW** IT'S GOING TO BE IN HIGH DEMAND!



COMES WITH BRACKET SO YOU CAN MOUNT KONG ON YOUR **ROOF!**

THIS KIT LOOKS GOOD AND IS FUNCTIONAL! IT'S THE **INVASION OF THE SAUCER-MEN CAULIFLOWER SERVING BOWL!** WHAT CHILD COULD REFUSE HEALTHY CAULIFLOWER WHEN IT'S MADE UP TO LOOK LIKE THE BRAIN OF AN **ALIEN FREAK?** ENJOY THIS KIT!... IF YOU CAN FIND IT!



LUPIN SAVES CLARISE!



THE DVD



THE MODEL



with Fred DeRuvo

I have never really been interested nor all that impressed with anime. I'm NOT talking about the models and/or the quality of buildups and paint jobs that we've all seen in numerous Japanese modeling magazines. I'm talking about anime as in cartoons. That's not to say anime doesn't have its merits and I'm also aware of the fact that the anime genre is one that has a very large complement of admirers and modeling enthusiasts. The quality of work many of these modelers achieve while rendering an anime subject is astounding to me. I guess over the years, I really haven't felt the need or desire to investigate anime more because my time has been so limited. Like all of us, we get to a point where we have to pick and choose and some things, out of necessity, must go by the wayside.

Enter the Castle of Cagliostro

Well, this changed for me not long ago when I became interested in the movie, "Castle of Cagliostro." I'd heard for quite some time that it was really a very well done movie. The characters had depth, the artwork and animation was excellent and it was simply a very interesting story. Well, I was having a tough time finding the video to rent, so I decided to go out and purchase it. Of course, having made this decision, it was next to impossible to find. Finally, my searching was rewarded at a local Best Buy store. When I got home, my son and I made some popcorn, quickly took up our positions as couch potatoes and watched the movie with earnest. I purposefully hadn't spent any time on the Internet learning about the main characters or the story itself because I wanted to see it and react to it from the perspective of someone who didn't know anything about it. The plot unfolded easily enough and, while I'm certain I missed some things about Lupin and the rest because I chose not to previously

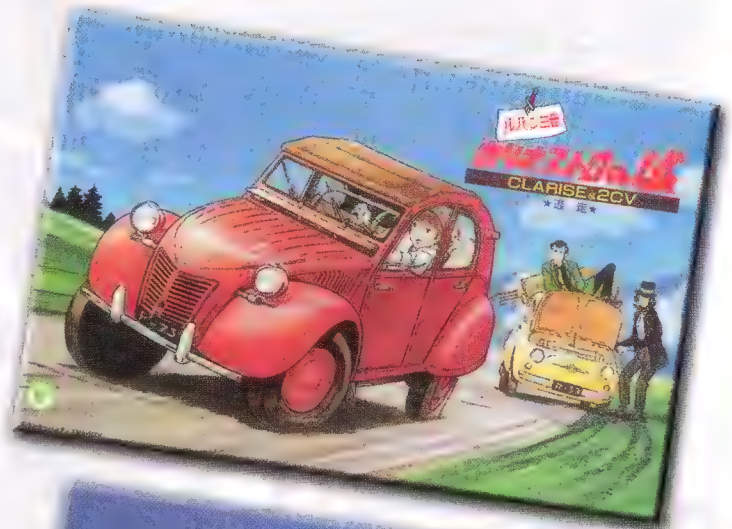
research it, the main flow of the story was easy to follow.

Lupin the 3rd: Spy, Thief and All-Around-Great-Guy

Turns out that this Lupin III guy is a sort of James Bond type of character, but he's also a bit of a bad guy, kind of like a Robin Hood, except he and his friend, Jigen steal for themselves instead of for the poor. In this movie, they're out to find a double-crossing counterfeiter and they've just made their way into Cagliostro (a secluded European country), using disguises and a positive attitude. Easily rolling past the checkpoint after some small talk with the guard, they drive off into the country to find new adventures. It doesn't take long. Deciding to help a mysterious damsel in distress, Lupin comes to the attention of the country's equally mysterious monarch. Anime aficionados will enjoy this tale and the presence of other well-known characters, such as Fujiko.

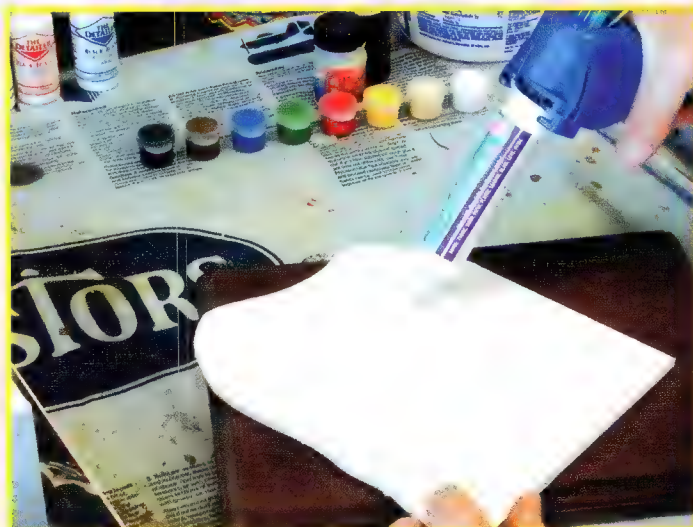
Looking for Love Anyplace

It turns out that Lupin loves the ladies and as the story unfolds, we find our hero chasing after the damsel in this story, Clarise as she is seen driving madly away from the castle that the looney-tunes monarch has kept her locked in. The monarch's henchmen are also on her trail and soon a shootout ensues. Lupin has some tricks up his sleeve and eventually gets rid of the henchmen. Now, if he could only save Clarise who, he realizes, has been knocked unconscious in her vehicle as it continues to cruise along the road! What to do?! James Bond would be proud to have seen Lupin jump from his moving car to hers and is nearly successful in bringing the car to a complete stop. However, luck is not completely on Lupin's side that day and the car goes over the brink toward the ocean below. Not to fear though, because Lupin has more options available to him than certain death and in a short time, we see our hero hanging by a rope which he hooked to a tree stump that was growing out of the side of the cliff with Clarise in the



other arm! Whew! Hey, it's all in a day's work for Lupin. I won't tell you anymore of the story, but suffice it to say that it certainly doesn't end there. In fact, this is just the beginning of a lighthearted romp through imaginary countries that includes dungeons, dastardly villains, false accusations plus a ton of other things. This is one movie that you will most

Below left: Using Adhesive Tech's "Bond-It" to glue the Foam Core™ to the wooden base. Below right: A variety of rock molds used to create the rocky shore.





Above: The wooden base is stained, the Foam Core is glued and the wall has received a number of initial colors.

Below: Rocks - pulled from the molds - have been added to create the rocky shore.



likely enjoy seeing. Parents who are interested in watching this movie with their kids might be interested to note that there are a few swear words here and there, some rare instances of blood (from gunshot wounds) and that's pretty much it.

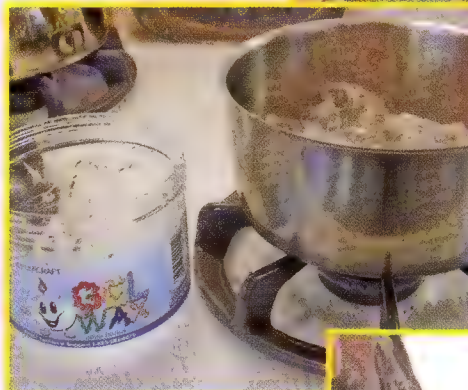
Models, Models and More Models!

You'll note the picture of the finished model Box Art on the first page represents the scene that I've just finished describing with Lupin and Clarise dangling in midair near a cliff face, just over the ocean below. The model is in 1:24 scale as are all the models referenced in this article. The figures are produced in high quality resin and the vehicles are injection-molded plastic. All the kits are from the Japanese company, Gunze Sangyo and that in itself speaks of the quality that is evident throughout each kit. Potential buyers need to know also that because these kits are imported, the cost rises. Each kit ranges in price between \$30 and \$40. The main importer to the U.S. is Marco Polo Import, Inc., and your local hobby shop would be able to place your order, although I will caution you that these are hard-to-find kits. You might also want to keep an eye open on the on-line auction houses.

I like this model and in fact, after seeing the movie numerous times, it's enjoyable to have the other models as well. It would be easy to create small dioramas for each of these kits based on the scenes from the movie. I wanted to do something a bit different though with this Lupin and Clarise kit. The model includes a nicely detailed cliff wall (seems to be made of pressed Styrofoam™ - light, but solid) and tree stump (resin) as well as the figures, but it does not include the rocky ocean shore and/or ocean itself. (There is a hole on the back of the cliff for hanging on a wall,



Above: Realistic Water from Woodland Scenics. Drops of taxi-dermy paints were added to it for color.



Above: Gel Wax heated on the stove and poured over the completely dried Realistic Water. Dries in 24 hours.





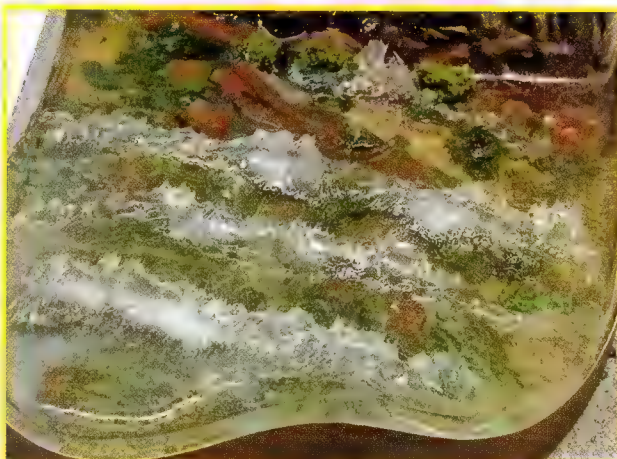
like you would any framed picture.) Because of this, I decided to add these parts because it would finish off the scene and make it easier for the model to stand by itself on a shelf without falling over.

It Figures!

The first thing I did was glue together and paint the figures. As I stated, they are well done, high quality 1:24 scale resin figures. I hadn't painted figures this small in a while, but it was fun to do. No airbrushing (except for flesh tones), just brush painting. Get out the magnifying glasses so you don't ruin your eyesight! I used the new MagEyes™ magnifiers, which are very lightweight and worked wonderfully well. Once the figures were done, they were set aside and I moved on to the cliff wall and base that I would create. I decided it would probably be best to create the base floor with rocks and tie it into the cliff wall for continuity. I used Foam Core™ for the bottom of the base itself and on top of that, I built up a foundation of rock near where the ocean waves would be crashing onto the shore. I wanted to paint these areas at the same time. The upper areas of the cliff would be lighter in color since they would not be wet with the constant spray of ocean surf. I wanted some color too, so I used some greens and even some ground cover from Woodland Scenics to represent moss that had grown in places on the wall.

Creating an Ocean

I tried two products to create the ocean itself because I wanted to create waves - Realistic Water from Woodland Scenics and Gel Wax. I planned on using Realistic Water to do the entire thing, but I found out this stuff really shrinks. It's best used for small areas. I had used some of this before, so didn't have an entire bottle left and ran out. Enter Gel Wax. Heat on stove, pour over base area. Let cool for 24 hours.



After the wax had dried, I realized that it looked too smooth, especially for the ocean. It's one thing to have a placid-looking lake, but the ocean always has waves coming in and going out. I disturbed the surface by using the Micro-Tek Mini-Solder Gun. You can see in the above photo to the left that when the flame is directed toward the wax, it begins to melt instantly. If you opt for this method, be extremely careful. Avoid breathing in

the fumes at all costs and kids, you NEVER do this by yourself. Always work with a parent.

I found that I didn't have to direct the flame toward the wax long at all and then I kept my airbrush handy (without the paint in it) and simply blew the wax into a different configuration. Set the airbrush on low, about 10 to 12 psi for this or you'll most likely have melted wax splashing all over the place!

After I had completed the above step, I used Woodland Scenics' Water Effects to create waves that looked like they were crashing against the rocks. You're only supposed to use small amounts of this stuff, let it dry then use more if necessary. I didn't do that. I created the lines of waves all in one shot. It took about 5 days to completely dry, but eventually it dried. The cool thing was that it didn't dry completely clear as it would have had I only used a bit here, then added more later. I was happy with the results.

Now, there was Lupin III, dangling above the rocky shore below, holding an unconscious Clarise. What would happen? How would Lupin III get them out of this mess? For the answer to that, I guess you'll have to watch the movie. It's well worth it and so are these kits. Besides this one, I have two others and one of these days, I'll build and paint them and put them in their own diorama...one of these days. I will. Honest. As soon as I find the time, they'll be added to my built-up collection. Really.





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Side view

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Back view

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The sculpts are not final

Son of Frankenstein 1939
Mr. Boris Karloff
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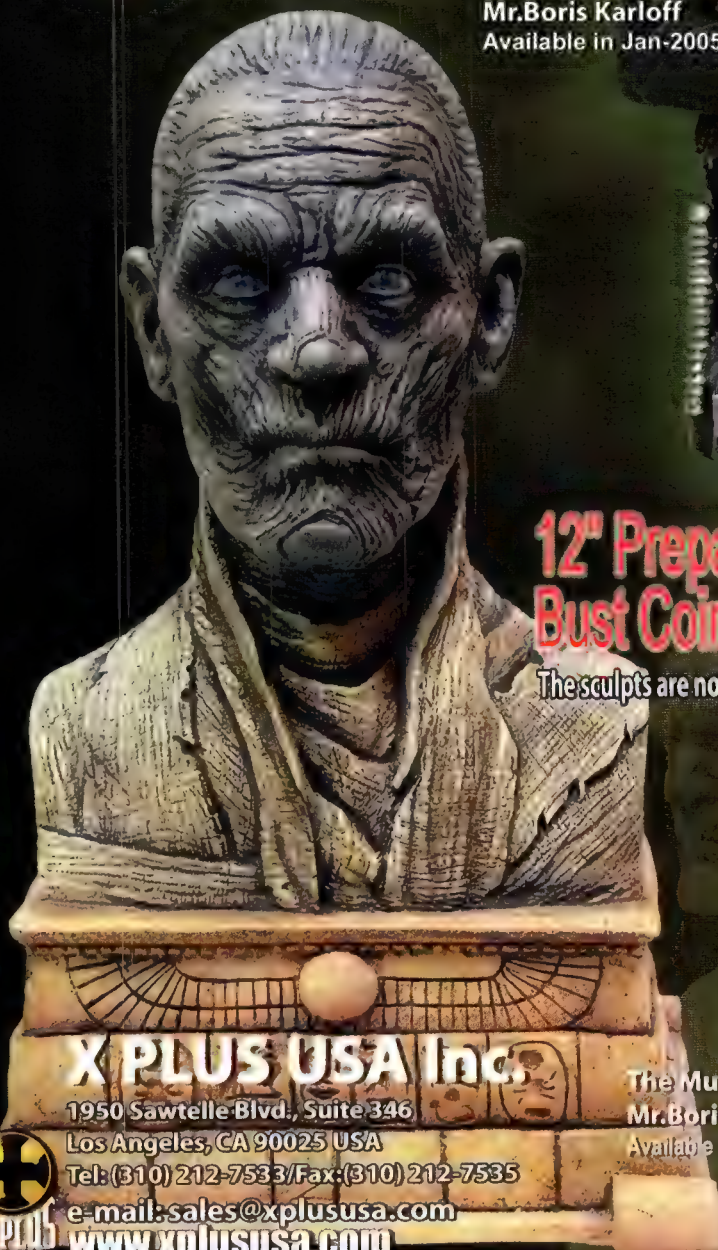


The Mummy 1942
From The Mummy's Tomb
Mr. Lon Chaney Jr.
Available in Jan-2005



12" Pre-painted Resin Bust Coin Bank

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The Wolf Man 1941
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The Mummy 1932
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HOLY SUPER SIZE!

by Tony Mariano

Going from a 1/16 scale Ford Mustang to Batman's wheels decked out with all the Bat-gear is enough to make any red-blooded Batman aficionado stand up and take notice!

This article shows how it was done!

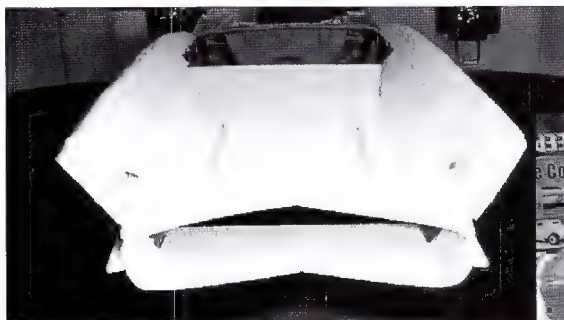
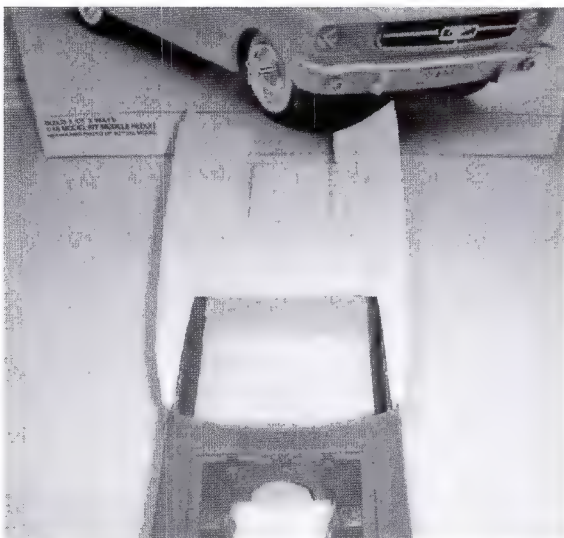
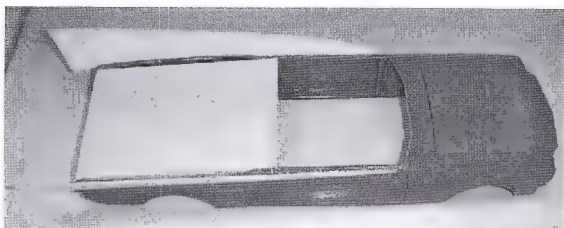


Patience, Patience, Patience! Willing to work late nights when the kids are in bed. Your spouse must have something to keep her or himself busy. This took me about three months to complete using about 1-2 hours a night. You need some real good reference photos. I built this totally by eye. To start, I used a 1/16th AMT 64 1/2 Mustang kit. You will need a very large supply of sheet styrene in different sizes and shapes, plus glue, putty and sandpaper - mostly fine and ultra fine.

My friend and I were talking one night on the phone and thought that it would be really great if one of the model companies would put out a TV Batmobile in 1/18th scale to go with all the other TV Movie cars that they were putting out. We both agreed that this would probably never happen, or at least not in our modeling lifetime. I hung up the phone and basically asked myself if it would be worth trying to make one myself! Working with die cast is pretty tough and I do not know of any 1/18 plastic car kits that I could have worked with to create this scale of Batmobile. I went to my model kit collection and found that I had a 1/16th AMT 64 1/2 Mustang model kit. I thought it would be really stupid to try and create a Batmobile from it, but what did I have to lose? This was the beginning of April; my wife was working late at home every night doing taxes, so I said "Hey, why not?"

First, I cut off the roof at the windshield post and down the trunk line. I then added a 1-inch piece of plastic that I cut off from the roof to both sides of the car, right at the beginning of the rear wheel well to make the car longer. I also had to cut the chassis and add a piece of styrene to make this match the length. Then, using sheet styrene, I cut and glued it from the back of the door lines down to the rear end of the quarter panels on a downward angle to create the rear slope of the trunk section. Using more sheet styrene, I then cut and shaped two outer fins to go down along the sides of the car and made them longer than the existing body, knowing I would have to cut them later. Next, the inside fins had to be cut and shaped to fit. They were then glued into place. Using a pencil, I drew in where the trunk line would be.

Once all of that was accomplished, I cut more styrene and added it to the rear quarter panels of the car. I kind



of made a square box at the end of the back section and then cut out the "V" shape. Using thin styrene, I shaped the outer edge of the rear section so that it had a more rounded look to it. I then added thin strips of styrene to the sides of the car, carefully bending it along the rear wheel wells and gluing it along the sides as I went. This would later become the very defined lines that go along the side of the car.

I then focused my attention on the front of the car. At this point I was really unsure just exactly how I was going to pull this off! My first thought was that the nose had to slope downward, so I cut the nose of the car so it was flat across the front. Then I cut the hood at two points and bent it down. I added two pieces of small styrene to the sides where the hood was bent down to fill it in. I then added a sheet of styrene to the front of the car, fitting it around the front end in line where the sidelines of the car will meet.

I continued adding styrene to the front of the car to create the bat-like nose. This took some time because each piece had to be cut and shaped to fit. I had to cut the "V" at the front of the car twice to make it as wide as you see in the photos. The headlight extensions were cut to fit and I added extra styrene to the tops of the front fenders so they could be rounded later.

More small strips of styrene were added to the sides of the car to meet the back end. This finished off the side trim and later would be filled with putty to make it slope. You can now see the car taking shape. The section behind the seat (on the top of the car where the rear canopy will sit) was then added. This was again all made by using different pieces of styrene. I scribed lines for the hood, the doors and the trunk section. It was then glued to the body and it was now finally time for some body putty.

I started with green putty and then switched to white because I was told that the green putty would crack and shrink over the years. There was a lot of filling and sanding that had to be done at this time and I wanted to be sure that it would stand the test of time. I glued a piece of styrene down the middle of the hood and down the front "V" section of the nose. I cut two pieces of styrene to create the hood scoop and later added one more piece of styrene on the top of the hood scoop to raise it up. I added a half-round piece of styrene to the point of the nose and shaped it to point right before the cutting blade. Again there was a good deal more sanding and filling that took place at this juncture.

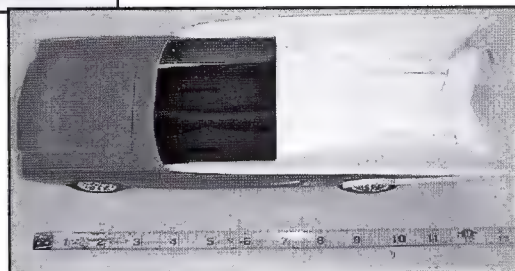
Looking through my "spares" box, I found a piece of plastic tubing to make the jet exhaust tube in the rear. More styrene was used to create the shape of the "light" bar. Dual antennas were also cut for the top of this bar. Aluminum tubing was cut to make the rocket launchers for the anti-theft system. I had a friend of mine help me with modeling clay from which the two solid canopies were fashioned for the front and the back of the car. After baking the clay, we vacuum-formed the canopies.

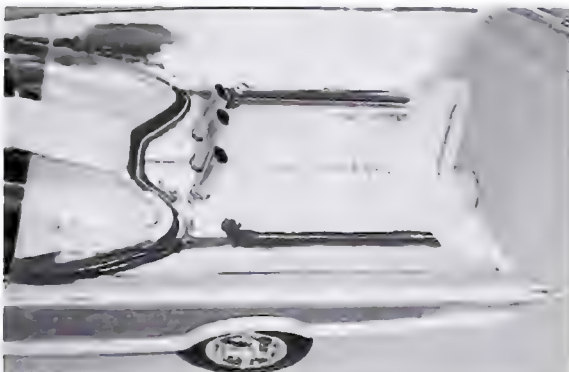
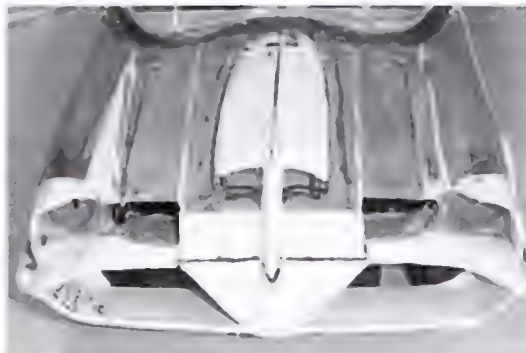
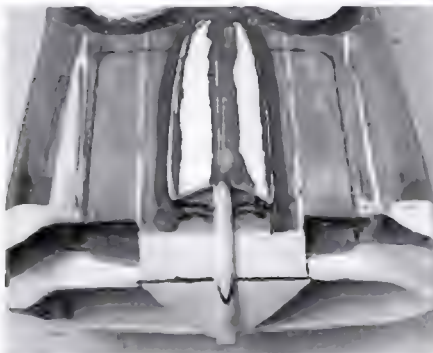
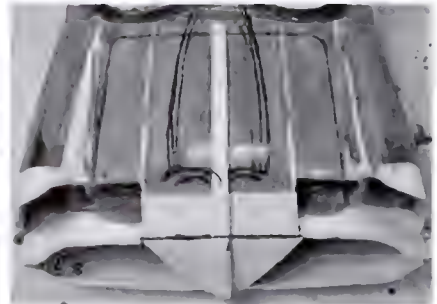
I gave the body a good sanding and I had finally reached the point of being able to prime the car. After this dried, more sanding was done, along with some filling, to give the car a smooth finish.



I focused on the interior next. I started with the Mustang interior and built off of that. I kept the seats as they were and cut out the door panels. I used sheet styrene and 1/4-round styrene to make the arrows on the door panels and

section behind the seats. I added a section on the top of the console and used grooved styrene in the center console. I took the steering wheel out of the Revell 1/25 scale Lincoln Futura and cut out the cen-





ter section and then added it to a 1/16th-scale steering wheel. For the dashboard I took the same grooved styrene and cut out a piece long enough to reach across the interior. Using part of a Bic™ pen I had cut, I rolled the styrene around the pen and glued it in place. Later I cut out a section for the monitor on the passenger side and added vertical dividers for the rolltop dashboard. The interior gadgets were made with parts from other model kits. The rear parachutes were made by using modeling clay, shaping it and then baking it. I used brick-like styrene sheeting for the front and rear grills as well as the headlights. I came across a piece of metal that fit perfectly around the end of the jet exhaust. The finished photos have the new vacuum-formed canopies and the finished interior. I shot this in multiple coats of gloss black paint and then pinstriped it in Italian Red. The bat-decals came from the Polar lights/Aurora Batplane and fit well.

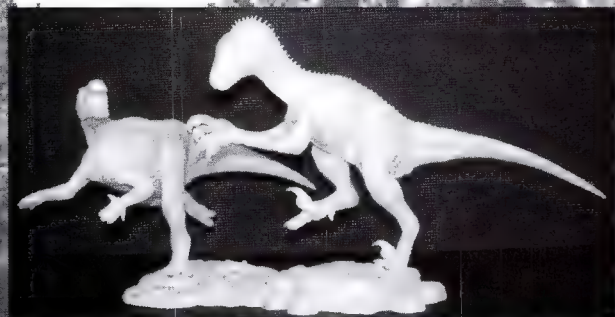
All in all, I enjoyed this project. I could have waited for the 1/18 Lincoln Futura to come out (which I think we are going to see soon), but then it would have been too easy. Happy Modeling!



DOWN THE PREHISTORIC TRAIL



Sean Cooper's T. rex



Shane Foulke's
Utahraptor vs Iguanodon



I am back again with more beautiful dinosaur model kits and figures for review. Please read on to allow me to describe what's new!

You may have heard the terrible news. Mike Evans of Alchemy Works (original owner/creator of Lunar Models) had a fire at his warehouse and nothing survived. Luckily no one was hurt, but his huge model collection and the molds for many dino models and all of his equipment are gone. Mike cast the sculptures of many of the dinosaur artists working today. I am so sorry to hear of this loss, Mike. Here's hoping for a speedy recovery of your company.

Extremely talented sculptor Sean Cooper was among those who lost most of his work in Mike's fire, but it's not letting this "setback" stop him from moving on. Some very exciting news is Sean Cooper's Tyrannosaurus rex. World famous for his talent at creating prehistoric mammal resin model kits, this is his first dinosaur kit and what better dinosaur to start with than the king of the dinosaurs! This is a detailed, great looking resin model! In 1/30 scale, (15 inches in length) rex is very detailed and positioned in a very dramatic, charging stance. Sean gives his tyrannosaur very spiky head ornamentation, a wide open mouth packed with sharp teeth, great musculature and an overall great, powerful look. The size is perfect for display without taking up too much room and will proudly announce your choice for favorite dinosaur of all time!

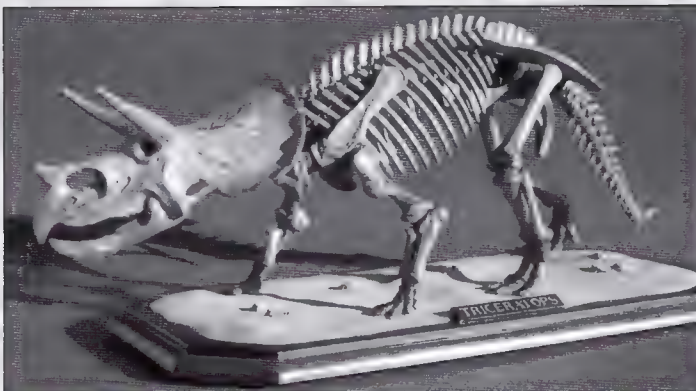
Sean's T. rex comes as a six-piece cast with body, lower jaw, tongue and arms separate. Included are a simulated terrain base with marked footprints for easy positioning and an oval pine base for display. The model comes unpainted, quite easy to assemble with a minimum amount of preparatory cleanup before being ready to paint. All Paleocraft models are hand cast with Por-A-Kast resin at The Alchemy Works. Tyrannosaurus rex cost is \$98.00 plus \$7.50 for shipping and handling. Sean plans more dinosaur models soon, including a scene with tyrannosaurus and Triceratops. Contact: **Sean Cooper, 26067 E 760 Rd, Wagoner, OK. 74467 (918) 261-3104 www.paleocraft.com**

New from popular and talented sculptor Shane Foulkes comes his latest dinosaur resin model kit: Utahraptor vs. Iguanodon. This is another beautiful dinosaur kit from Cretaceous Creations of America and sculptor Shane Foulkes. Foulkes is well-known for his meticulous details, dramatic poses and accurate portrayals of prehistoric animals and it is all certainly here in his latest sculpture. The story here stars an ambushing Utahraptor about to open up the belly of a juvenile Iguanodon, with his killing sickle foot claw. It focuses in on its next meal while the baby herbivore cries out its last bleat for help just before its tiny intestines are spilled.

Okay, for those of you who don't like that scenario, the alternate story is this. Just as the raptor was about to kick out, the mother Iguanodon whacked the mean predator across the head with her powerful whipping tail and the baby Iguanodon grew up happy and became president of the dinosaur nation. There! You can take your hands away from your eyes and look again.

As with all of Shane's kits, there are plenty of realistic, tiny details (even on the soles of the grounded feet) and you can really tell that Shane thought this entire kit out in his head to the last detail. I wouldn't be surprised to learn that in Shane's mind, the entire day is planned out for both of these dinosaurs, what they ate, where they have been and what other dinosaurs they encountered. The scene is action packed and tense with the story it tells. There are six parts for each animal and a detailed base that has foot indentations for positioning. All parts fit so easily that you barely need filler putty. The raptor has spikes rising from its neck that are protected in the mold by a strip of resin. You will have to be very careful to remove this in a manner that does not destroy the spines. Other than that, the kit is a "snap" to put together. The joints are male and female joints and fit together like a glove (and I don't mean O. J. Simpson's glove!).

Cretaceous Creations creates such well designed and well crafted kits that they always make for an easy and fun build. This is Shane's smallest kit too, so no pinning of the parts will be necessary and it won't



Above left: TWOM's Triceratops Skeleton Model. Above right: Majungatholus

take up a lot of room to display. Utahraptor vs. Iguanodon resin model kit comes in 13 parts, including the one-piece detailed groundwork base. The scale is 1/18th and the price is \$175 plus S&H. **Cretaceous Creations of America, Shane Foulkes, 8420 Craig Hill St, St Louis, Mo 63123-2242 • (314) 849-9754 • E-mail: sfcstudios@earthlink.net • On the 'Net at:**

www.cretaceouscreationsofamerica.com

New from TWOM® "The World of Miniatures" Ltd comes Triceratops Skeleton Model in 1:35 scale! As one of the last and also most frequently occurring representatives of the horned dinosaurs, the famous Triceratops populated in large herds the woodlands of North America about 67 to 65 Million years ago. These so-called "collar-dinosaurs" were long and weighed up to 5 tons. Triceratops is best known for its big neck shield and of course the three horns which gave the animal its well-known name. Triceratops in Greek means "Face with three horns"! Triceratops had a skull almost as tall as a man with a long beak. The skull measured almost one third of the whole animal. Triceratops was an herbivorous animal found in several U.S. states as well as Canada.

After much research and development, which took over a year in close cooperation with the Natural History Museum, TWOM "The World of Miniatures" Ltd presents to the model world and figure collectors the first authentic Triceratops skeleton model under the brand name: MQM "Museum Quality Models." The kit was sculpted using the latest knowledge of paleontology and the Natural History Museum approved the absolute authenticity in detail, pose and scale. Each part was individually discussed with a paleontologist and then sculpted, examined and, if necessary, corrected corresponding to the findings of the real bones of Triceratops.

The model of TWOM represents a Triceratops of the greatest species which existed before about 65 million years and achieved a size of 9 meters. The model in 1:35 scale when assembled measures approx. 260 mm in length, 90 mm in height and 85 mm width. The model can also be combined with 1:32 scale or 54mm figures!

A lot of effort was also made to make this kit easy to assemble! The kit includes 21 exactly detailed parts. 19 of them are made in white metal castings. To reduce weight problems, the skull is poured-in resin. Also included is a jig as an assembly aid made of resin. A comprehensive illustrated manual is enclosed in the kit in German and English. Furthermore, a color chart is included as well as a numbered certificate of origin for this limited edition kit. This is a thoroughly researched and beautifully sculpted model that will be the pride of your collection. It is professionally packaged with full color box art.

They also have the great idea to offer the modeler a comprehensive "step by step" assembly instruction to build and paint the model online on their website! You will find this on:

<http://www.twom.ch/assembly.html>

Furthermore, TWOM produces a specially designed diorama base which allows the modeler a "museum-like" presentation of his Triceratops Skeleton model! The base is very detailed and realistic.

The superior diorama base (Prod.No. MQM002) is available separately and will be produced individually to order only in a special two-color resin casting process! The standard diorama base (Prod.No. MQM003) is also available separately and will be produced individually to order only in cold casting ceramic material! Price has recently been reduced to only \$89.00 for the model. Don't let the fact that this fine model must be ordered from a foreign country (Switzerland) stop you from getting your copy today. It's well worth it! Contact the manufacturer for prices of the two different bases also at: **order@twom.ch** or **www.twom.ch**

TWOM "The World of Miniatures" Ltd., Trettackerweg 10 / 5415 Nussbaumen / Switzerland, Telephone: 0041 (0)56 282 14 26 / Fax: 0041 (0)56 282 14 61 www.twom.ch

A new sculptor by the name of Kristina Lucas Francis has created a beautiful Majungatholus atopus of solid and hollow resin. Majungatholus fossils, including an almost complete skull, were found on the island of Madagascar, off the east coast of Africa. The fossils date from 70 to 65 million years ago, during the Late Cretaceous period. Majungatholus atopus was a meat-eating dinosaur that grew up to 30 feet long and was at the top of the food chain in its locale. It probably ate sauropods and other large dinosaurs. The name Majungatholus is derived from "Majunga," a district of Madagascar and "tholus," which means dome in Latin. Majungatholus had a small horn above its eyes. It belongs to the group of dinosaurs called abelisaurids.

Recently, Geologist Raymond Rogers revealed that this dinosaur was probably a cannibal. He discovered several bones of the Majungatholus dinosaur with specific tooth marks in them that researchers have proven belonged to the Majungatholus dinosaur. There is, however, no evidence to point to whether or not Majungatholus killed its meals or simply scavenged.

This is a beautiful work of art and I'm certain we are going to be hearing more and more about Kristina. There is a beautiful drawing of this dinosaur by Dimitrios Vital. Kristina pays tribute to this illustration, I believe. Her sculpture looks very similar to this drawing, including the many bumpy scutes on its head. You really should see the many tiny details on the head that Kristina has put in. The eyes are especially finely detailed, one eye fully open, the other half shut as its tiny arm scratches nearby. This is a fairly large kit with very nice, realistic skin detail throughout. The main body is cast partially hollow to lighten the kit. A ground work base includes fallen limbs and looks great. Casting is very nicely done but some cleanup will be necessary. As you can see in the picture, this is a dynamite model, especially for a freshman



New ones from sculptor, Joe Laudati

effort! The kit comes in 8 parts including natural groundwork base. Height is 9" tall and 18" long. Cost is \$125 + shipping. **Lucas Francis Studio, 500 Cline Road Dandridge, Tn 37725** or via e-mai at: kristina@lucasfrancisstudio.com or:

www.lucasfrancisstudio.com/animal_art/index.html

From popular sculptor Joe Laudati, I received three fine new dinosaur sculptures for review: two new Ray Harryhausen dino busts of the One Million Years BC Ceratosaurus and the Beast from 20,000 Fathoms plus an awesome sabertoothed cat scene. Joe's latest is the Smilodon battle scene, "Sabre-duel," which he intended as a bronze in the vein of famous artist Charles R. Knight. He debated how much detail a bronze would have and in the end, went for a level of realism somewhere between a bronze and a resin kit. The shot shown is of the patinaed buildup. Two ancient cats fight it out in a most impressive scene from talented sculptor Joe Laudati. Joe has created a very well done, detailed vignette. To save on weight, the kit is cast hollow. It includes a groundwork base (in which one cat is attached). Both sabre-toothed cats in the model are beautiful. They include separate arms and dagger teeth to be attached. Joe's hand cast copies of the sabre-tooth resin kit are available at \$165 each postpaid.

Adding to Joe's series of Harryhausen dino busts come two new additions. Both look exactly like the dinosaurs in the films they represent with sharp detail in a very professionally done job. The One Million Years B.C. Ceratosaurus sells for only \$50 postpaid and the slightly larger Rhedosaurus sells for \$65 postpaid. They are available from **Joe Laudati 425 East 76th St. #9B NY, NY 10021 (212) 737-3515, joelaudati33@earthlink.net**

I asked Joe what else was new: "I have just completed my 7th Voyage of Sinbad dragon bust for this series plus have some more new things in the works, including continuing the Harryhausen line further, extending beyond carnosaurs to include the One Million Years BC Triceratops and Gwangi's Styracosaurus. It has also been suggested by a big Gwangi fan that I do the Eohippus (full figure). That would be nice. I may yet produce a full-body B.C. Allosaurus and other full-body Harryhausen dinosaurs."

"Out of the dinosaur arena, I am commissioned at this time to do Klaus Kinski as Nosferatu from the Herzog remake. Earthbound studios is continuing their large B-monster bust series with my rendering of Curse of the Demon. I also recently sculpted a pastoral Kong kit I did for X-O Facto. Like I said, it's been busy."

I've said it before and I'll say it again, when Tony McVey produces a new dinosaur resin model kit, it's an event!! Albertosaurus is Tony's latest! It is an interesting choice for Tony, but not surprising. His T. rex is one of my all-time favorites. Strolling along on a broken up, rocky base, Albertosaurus' eyes are focused forward on its prey. One leg is permanently attached to the base. This is nice for giving the dinosaur the appearance of weight (but it kind of forces the modeler to use the provided base). Tony is a professional commercial artist and a favorite of many. The skin detail here is phenomenal as usual, lots of wrinkled skin, stretching and hanging. The mouth is neither open nor closed. It is held in a semi-grin with teeth exposed. The pieces fit great with male/female attachments. Tony has given his dinosaur beautiful, bird-like feet and two-fingered claws. Basically, four parts make up the kit including leg on base. My arms were already attached to my copy.

Receiving this review kit gave Tony and me a chance to talk and catch up. He told me that his Albertosaurus was produced at the request of a fan who wanted Tony to merely sculpt an Alberto head on Tony's existing T. rex model. Tony told me that the two animals are far too different to do that, so, of course the kit is a completely new sculpt.

Albertosaurus libratus was a member of the tyrannosaur family and roamed western North America some eight million years before Tyrannosaurus rex. At 25 to 30 feet in length, this animal's sleek build and long legs suggest a fast and agile predator. This 1:18 scale Albertosaurus kit is sixteen inches long. The price is \$106.50, domestic shipping included. Get one while you can! **Menagerie Productions, 250 Napoleon St., Unit J, San Francisco, CA 94124 Tel: (415) 920-9135** or on the Internet at: www.menagerieproductions.com or via E-mail at: AJMcVey@aol.com or info@menagerieproductions.com

Well that's it for this issue. Thanks for stopping by. Let me know if you have a dinosaur kit you would like me to review here in future issues by e-mailing me at pretimes@comcast.net



• Spindrift...Continued from page 43 •

Walls

Most of the panels can be replaced by decals, but there are some panels not molded on the kit walls. For consistency, sand off all panels. Sand off the shelf edge below the view ports and add a 1/8th strip of styrene as a "bumper" (vertical to the floor - not on the shelf).

Paint the carpeted floor dark green and all remaining surfaces with your light green mix. The recesses in the back wall are light purple/blue and the doors are yellowish brown.

Paint the bumper strip flat black with a silver stripe down the center (BareMetal foil works well). I added semi-circular panels on the walls by the view ports and applied wood grain decal to these and to the wall below the bumper (you can see this in fig. 12).

I made the six passenger consoles for the window ledge by sanding the tip of a piece of 1/8" sprue to a dome shape. I cut a 60-degree notch with a hacksaw and a file and used the hacksaw to cut it off just below the notch (see fig 11). The consoles were painted silver with black notches and a few colored buttons on the flat surface.

Now the main passenger cabin and central corridor walls can be assembled, decals added and a finishing coat of DullCote applied (see fig. 12).

The Cockpit

Modifying the cockpit is pretty easy. Use the templates (fig. 13 and included with the decal sheet) to cut out six panels from sheet styrene. Mark them with their position and top edge so you know what goes where.

Carve off the TV monitors in each kit side panel (a Dremel works well). They need to be smooth but not neat. Position the new front panels first, starting with the front edge. Add the back panels with the back edge parallel to the kit part. Glue the center seams, let dry and add the ledge control panels (fig. 14).

I added panels on the top and back to cover the "holes," the cockpit panels were painted - walls and braces - the light green mix, windows - silver, main control panel - dark gray.

The front control panel detail is not accurate, so start from scratch and turn the panel upside-down. Add some dimension to this panel (and the two side panels) by adding sheet styrene rectangles for the monitors, using the decals as a guide to size. The side monitor panels are the same size as the decals but the main panel piece needs to be a little larger than the decal.

The control yokes can be scratchbuilt from sprue (use the yoke decal as a guide to the shape - see fig. 15 for an assembly guide). Glue these in place after you've applied the main control panel decal.

Assemble the cockpit parts to the existing passenger cabin. Putty the joints between the beams (above the main control panel) and sand them smooth - this is a very visible part of the model and smooth joints look good (fig. 16).

Applying the Interior Decals

Cut the decals out as close to the image as possible. Use a little MicroSet before applying and add a drop of MicroSol to settle a decal already in place. If you added styrene monitor panels, cut the monitors from the main decals and apply the instrument panel decals before applying the monitors.

The Little Bits

The antenna is missing a couple of the tips due to molding constraints. You can try a drop of CA on each of these tips but I cut them off my cannibalized kit and glued them on the kit antenna. I replaced the main support with a pin making it easier to handle and paint and to prevent the darn thing from snapping off.

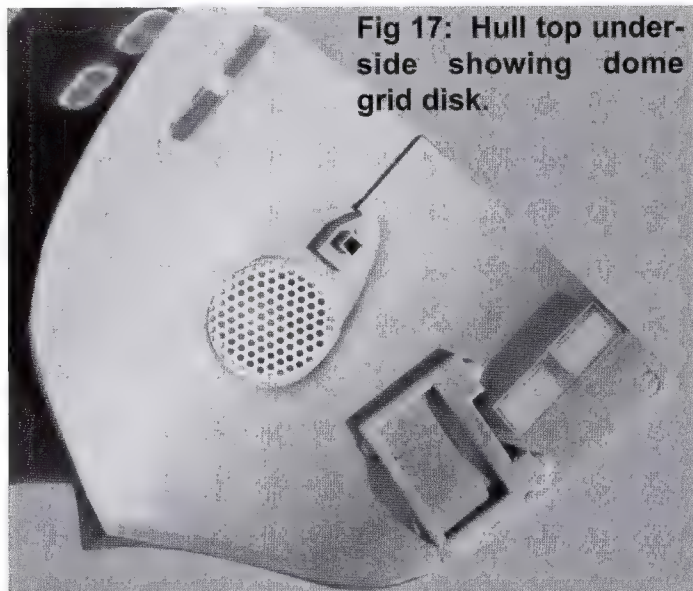


Fig 17: Hull top underside showing dome grid disk.

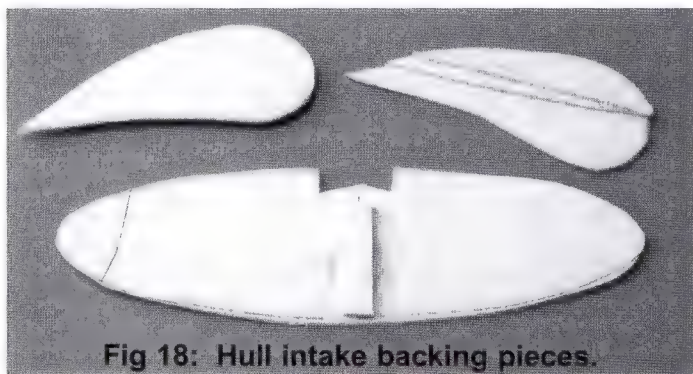


Fig 18: Hull intake backing pieces.

I cut a disk of clear styrene a little larger than the opening for the upper dome and applied the dome grid decal to it. This piece was glued under the dome opening (fig. 17).

Add the door and the door frame and, in case you've forgotten, a little piece of styrene sheet (painted light gray) to replace the door handle we sanded off at the beginning.

Final Finishing and Display

When you're satisfied with the hull finish, paint the panels around the intakes and exhausts with Testors' Aluminum Buffing Metalizer (it's an airbrush paint but you can hand brush on small areas). Buff it lightly and touch up the panel edges with Satin Red. Since we drilled out the holes, we need to add a panel behind the intakes and exhausts. Use masking tape cut to match the front to make templates and cut the pieces from sheet styrene (fig. 18). Paint them gloss red and hold in place inside with epoxy putty.

Add the dome and windows and slide the interior into the main hull. Add the cockpit window and the side fairings and you're almost there.

The hull top doesn't snap onto the lower hull very well (an understatement), so having a removable hull top is not very realistic. For display purposes, I decided to display the main hull with interior alongside the hull top. The base is a finished piece of wood from a craft shop, the photo of grass was taken in my yard and the supports are pieces of K&S square brass tube. Drill a round hole in the base about the right size and tap the square tube in place - the pine is soft enough to make the hole square. The Land of the Giants nameplate is produced by Thunderbay Heavy Industries and is available through CultTVMan.

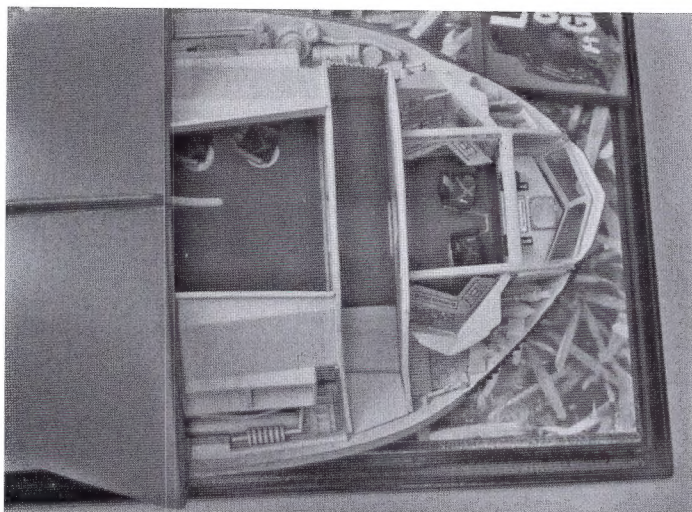


Fig 19: You gotta have greeblies!

An Afterthought

Sometimes, when you look at a finished model, something doesn't quite look right. Well, the open space on the hull floor, outside the cabin walls, was crying out for greeblies (that and the paint job didn't look that great). Sorting through my spares box, I came up with some interesting looking pieces to add dimension to these open areas. I painted them all green to keep focus on the exterior and cabin (see fig. 19).

We're both proud of the decals and we'd probably go out and celebrate except that Dana lives in California and I live in Florida and we've never met or talked to each other!



Postscript from Dana

Recently I asked for Dana's help on another decaling project when I got this response:

I really should tell you what is happening with me. I have always enjoyed doing graphics, invested a great deal of time learning the nuances of vector graphic creation. I really enjoyed this work, but still approached it solely as a hobby.

After working on the PL Spindrift project with you, I began to receive numerous requests for other decal projects, but still viewed it strictly as a hobby. Soon, I began to get more involved requests, such as corporate logos, large format banners, vinyl decals, etc. Here comes the paradigm shift: I started my own graphics company in January of 2003; Nanografix. No longer just a hobby.

I now have a handful of customers who are very steady with orders, mostly RC sponsorship stuff. Not enough to quit the day job, but enough to allow me to expand my business little by little. I'm still doing mostly niche market graphics work, but recently have begun doing signage for businesses and fleet vehicles.

The only reason I tell you all of this is that you were the real catalyst in all of this. I'm pretty sure I will never make my fortune in printing, but it has proven to be a very worthwhile endeavor for me nonetheless. Without your collaboration on that first project, I would have never thought of providing this service on a wider scale.

And it all started with those stripes . . . Dana"

Resources

- The "Land of the Giants" Spaceship model kit (Spindrift) is a Polar Lights model kit (#7513)
- The Spindrift decal sheet is available on-line from www.CultTVMan.com*
- The Thunderbay Heavy Industries LOTG nameplate is available on-line from www.CultTVMan.com*

* Subject to availability

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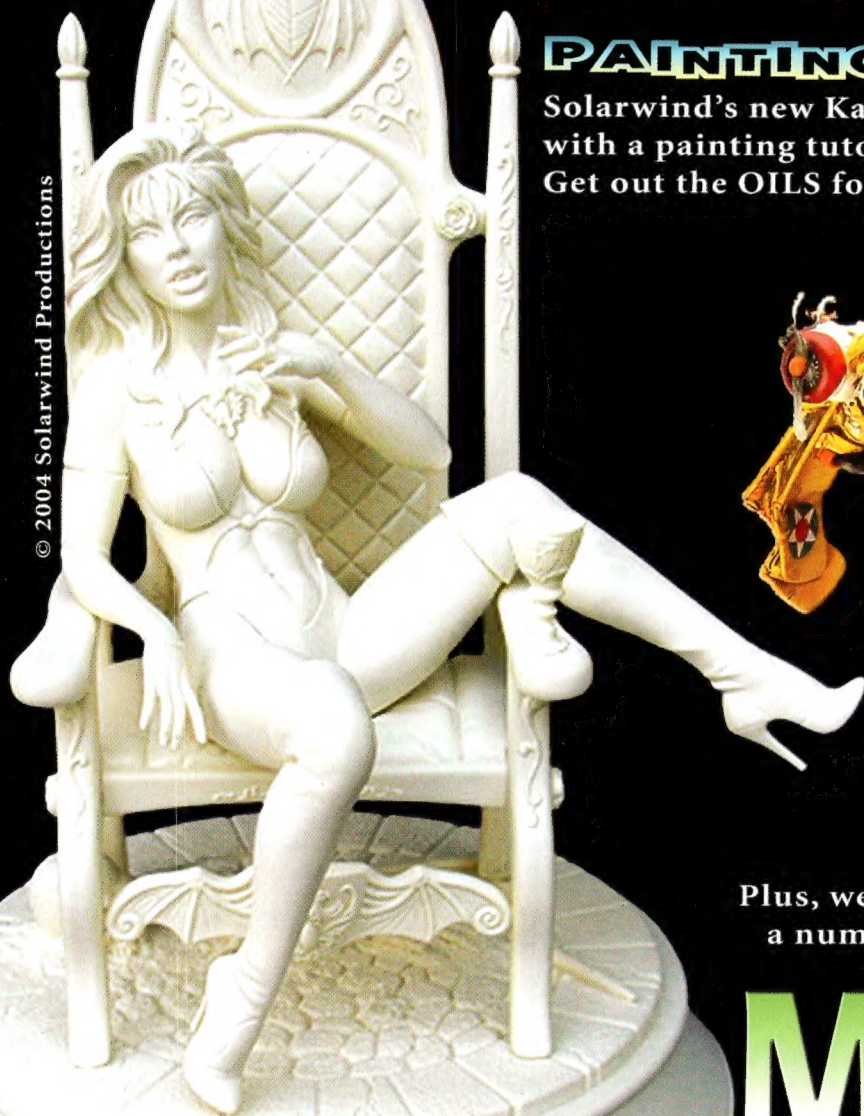
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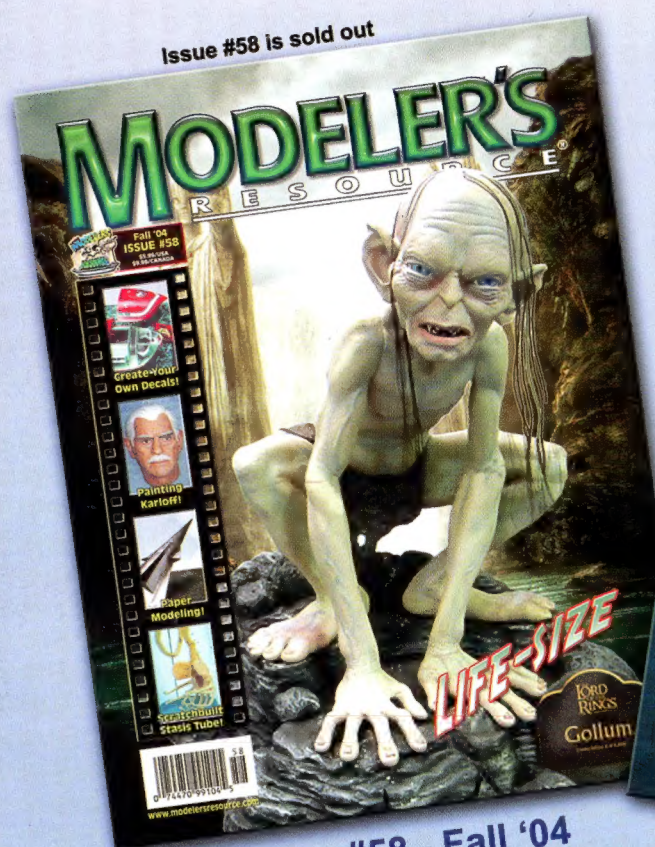
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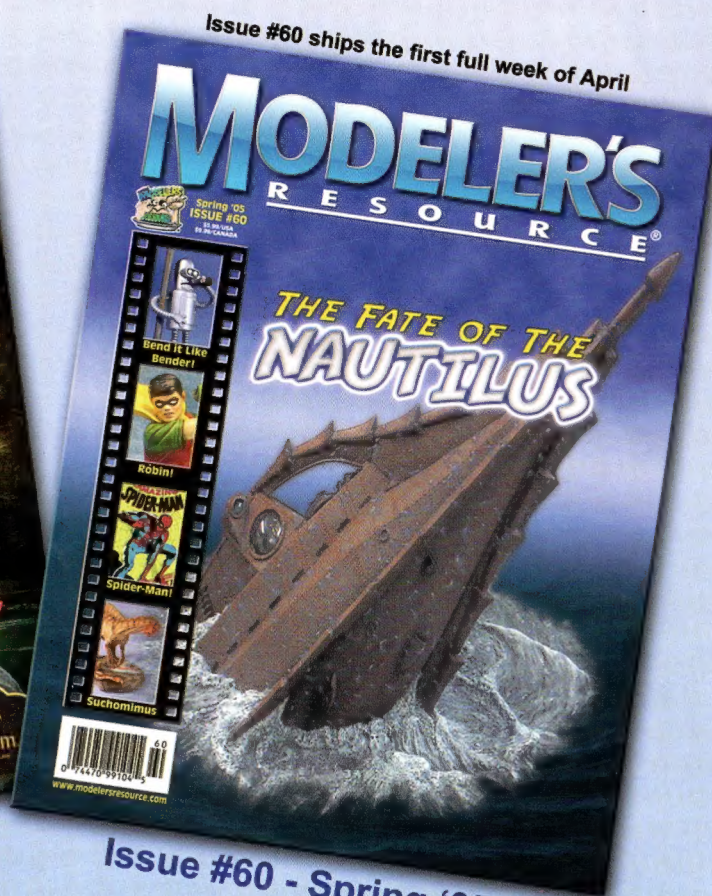


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